

ERBONY



THE SCHOOLMARM WHO
GLORIFIED LEG ART

JANUARY 1947 25c

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enough of its GREAT MERIT and CONTINUING SUCCESS! Pinkham's Compound is certainly worth trying! At all drugstores.

BACKSTAGE



EVERY so often, some person who refuses to believe that Negroes are capable of publishing a first rate magazine will drop us a "love letter" to charge that EBONY is really white-owned and run by a group of paleface agitators. Or some race nationalist angered by an interracial picture on our pages will let loose with a similar "indictment."

Usually we prefer to ignore completely such pointless patter. But we thought this month's statement of ownership required by the U.S. Post Office and printed in the next column might be a good occasion to note just who does own EBONY and even let you readers in on what he looks like. He is Arkansas-born John H. Johnson (above), who together with his wife and mother hold 100 per cent of the stock of the Negro Digest Publishing Company, sole owners of EBONY and Negro Digest magazines. He is the brains and money behind this enterprise without strings attached.

Johnson is a Negro, as anyone with eyes can see. But we here at EBONY like to think that the color of the publisher is important only insofar as it emphasizes his interest in the good and welfare of the Negro people. For that is essentially what EBONY is interested in.

Because of that concern for the Negro, because we believe in practicing as well as preaching about fair employment policies, EBONY's staff is interracial, though necessarily predominantly Negro. The staff is hired on ability, not color. And we believe we have found some pretty competent folks to get out the magazine—colored as well as white. Four out of our total staff of 50 are white.

While we're at it, we might also mention that a total of 3,000 agents and distributors—mostly Negro, some white—put EBONY in the hands of its half million readers each month.

Because we think of you as our real stockholders, we thought you might be interested in this report.

And by way of passing, this is to warn you of a crackjack feature on a California dude ranch coming up in the February issue. Watch for it on all newsstands January 15. It's the work of photog Phil Stern and writer Robert Ellis, who did the splendid story on "What's Happened To The War Workers?" in our December issue.

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STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF EBONY published monthly at Chicago, Illinois, for October 1, 1946.

State of Illinois, } ss.
County of Cook }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared John H. Johnson, who, having been duly sworn according to law, deposes and says that he is the Publisher of EBONY and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 557, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, John H. Johnson, 5125 South Calumet Avenue, Chicago, Ill.; Editor, John H. Johnson, 5125 South Calumet Avenue, Chicago, Ill.; Managing Editor, John H. Johnson, 5125 South Calumet Avenue, Chicago, Ill.; Business Manager, John H. Johnson, 5125 South Calumet Avenue, Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If now owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Negro Digest Publishing Co., Inc., 5125 South Calumet Avenue, Chicago, Ill.
John H. Johnson, 5125 South Calumet Avenue, Chicago, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) There are none.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; and that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN H. JOHNSON,

Editor and Publisher,
Sworn to and subscribed before me this 30th day of September, 1946.
(My commission expires December 7, 1947)



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EBONY

VOL. II, NO. 3 JANUARY, 1947

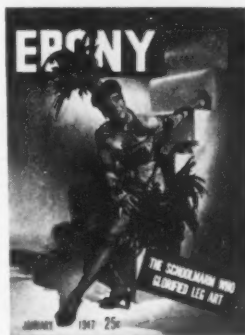
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Associate Editors, ALLAN MORRISON, KAY CREMIN, ROBERT LUCAS
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COVER

Katherine Dunham has been in the public prints ever since she abandoned a WPA writers project in Chicago to make a success of her torrid brand of tropical dancing. But despite her phenomenal rise, she dislikes leg-shots like EBONY's cover this month and denies her shows are sexy. "The only thing sexy about my revues are the dirty minds of those customers who come to seek sex," she says. She insists her shows are an artistic study of native Negro dances. Credit the colorful cover of Miss Dunham to George Karger of Pix.



EBONY PICTURES

The following is a page-by-page listing of the sources of the photos in this issue. Where several sources are credited, the listing is from left to right, top to bottom.

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6—WAR DEPARTMENT	24, 25—WERNER WOLFF—BLACK STAR
7—PHIL STERN	26—BRITISH OFFICE OF INFORMATION
8—PHIL STERN, MICKEY PALLAS	27 TO 31—PARAMOUNT PICTURES
9—MICKEY PALLAS, RICHARD SAUNDERS—BLACK STAR	32 TO 34—MARION PALFI
10—WAR DEPARTMENT, NAVY DEPARTMENT	35 TO 37—SKIPPIY ADELMAN—BLACK STAR
12, 13—ILYA GREGORY	38, 39—GIL FRIEDBERG—BLACK STAR
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SUBSCRIPTIONS: 1 year (12 issues) \$3. 2 years (24 issues) \$5. Canada and Pan-American countries \$4 a year. Other foreign countries \$5 a year. Single copies 25c. Canada and Pan-America 30c.

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LETTERS AND PICTURES TO THE EDITOR

BRITAIN'S BROWN BABIES

I have heard so much about the brown babies in England and I am interested in what is going to happen to them. I would like very much to adopt two of these children if such is possible.

Mrs. J. C.
New Castle, Delaware.

In reading my November issue of EBONY, I was quite interested in the article which dealt with the Negro illegitimate children of England. I have quite a few friends and I too have been on a welfare waiting list for as long as two years and yet no sign of a child to be adopted by us. The city says that there are just no children available for us now.

We are making this appeal to you, do you think that we can get any of those children to America for adoption? The demand in our group is for small children and those little rascals seem to fit our bill to the letter. I am interested in a baby girl not over 2 or 3 years. My sister is interested in a baby boy of the same age. I have a friend who wishes a boy, another a boy and still another a girl. Would you be kind enough to look into the matter for us and see what can be done about sending those children to America?

My home is in Atlanta, but my husband is a member of the famous Fisk Jubilee Singers now preparing for a tour of the continent of South America and the South Pacific Isles. I wonder if it would be possible to have a few of those lovely children in our homes by Christmas?

Mrs. J. L. E.
Nashville, Tennessee.

Please send me the address of the nursery for illegitimate children in Liverpool, England. There is a little boy who I am very much interested in. He is the little boy sitting on the Reverend Ekarte's right knee on page 21 of November edition of your magazine.

B. B.
Buffalo, New York.

I would greatly appreciate it if you can tell me if it is possible to adopt one of those British babies in the November issue of EBONY.

R. H.
Chicago, Illinois.

In your November issue of EBONY, you published an article on Britain's Brown Babies. Seeing the pictures of little Peter, 15 months old, my husband and I became interested in knowing if one of these children could be adopted and how one would go about getting legal information concerning his parent's background.

Mrs. D. C. McC.
New York, New York.

As a reader of your monthly magazine EBONY, I saw the page where all of the little brown babies were described. It touched me and my wife very deeply. So I am writing you for some information concerning them for adoption. If they are up for adoption, we would like

to know how to secure one as we are childless.

Mr. & Mrs. H. C. L.
Detroit, Michigan.

● These letters are being forwarded to the nursery officials in Liverpool. ED.

I was in the U. S. Army in England for 20 months. I ran upon a girl that I loved very much. After going steady with her for about four months, she discovered that she was going to have a baby. I had spoken to her about marriage, but not with full intentions. When this took place, I got serious. I wanted to marry her for several reasons (1) because I loved her and she had proved her love for me; (2) she was going to have a baby for me and I wanted to protect her honor, also I wanted my baby.

Like many other colored soldiers I faced the same problem from my C.O. but unlike others, I had studied the situation fully. I knew that the C.O. could not stop my marriage to her if we had made up our minds. I was from the South and he knew it. He tried to show me all the points where I couldn't or shouldn't get married to her. He also had our chaplain talk with me. But I showed them my mind was made up so he finally signed my papers. We were married September 18, 1945. At present our boy Paul is seven months of age. I am looking for them at any time. Her trip has been delayed because of the age of the baby.

I would like very much for you to publish this letter. I want the many ex-G.I.s to see it. I want them to know if they really wanted to get married to the girls that had babies for them, they could have done so. There is no reason why all of them couldn't have been married if they tried in the right way.

I was born and educated in the South, but since that time I've chosen Chicago to bring my wife and baby to.

W. E. KELLEY.
Chicago, Illinois.

Regarding the outrageous and shameful manner you have been exploiting and condoning miscegenation between Negroes and whites, I'm damned if I know whose side you are on. If those disgraceful articles on "social equality" were printed expressly for the purpose of helping us toward a desired goal, then someone is grossly misinformed.

I, speaking as one Negro, do not wish to eat with whites, sleep with them, or, above all, marry them.

I am sure that all clear thinking and racially proud Negroes are of the same opinion. Your articles offer no solution to our problems. Your continuous and ceaseless harping upon the men of our race and their white wives will result only in placing more obstacles in the way of our progress. All that we desire is equal opportunity to advance if our intellectual and academic attributes are deserving.

If you would only drop this unsanctioned campaign to make right a depraving wrong, then your magazine will become enjoyable reading material.

MRS. BEATRICE A. WOODSON.
Chicago, Illinois.

'FRIED HAIR'

Being a Negro woman I wish to express my opinion on the subject of "fried hair."

Negro women, it seems to me, have always been underlings. We have been undermined and belittled by our men.

Why is it that a black man can speak of his "ofay chicks" and feel honored in being seen with the Caucasian ladies? A black woman may be seen or even heard of being with a man of the other color and she is looked upon with scorn.

If Negro women had longer, better textured hair, I believe that they would stand a better valuation from their men, for it is they who tend to ridicule Negro womanhood. In songs and public places, they give with phrases of big hips and kinky-headed mamas.

I notice the hairs on my arm are smooth and straight, while the hairs on my head are wiry and become woolly when wet. It seems that some great scientist could invent an "atomic" ointment for bettering the texture of Negro hair. Madame C. J. Walker seems to have invented the pressing comb and there matters have rested.

Negro women look down on their dark sisters that don't visit beauty shops to have their hair "straightened" or "fixed," just as cultured whites detest the straggly haired hill-billy of the South.

I must say more power to the black woman for seeking better "looks" whether to catch a black beau or a white.

MRS. L. SIMS.
Cleveland, Ohio.

NAIL DRIVING CHAMP

I am William Taylor, the world's-champion nail driver. I nail with two speeds—the first one is nailing 1,000 five



penny nails in 25 minutes without bending one and the second one is nailing 1,200 in 25 minutes and making music at the same time.

WILLIAM TAYLOR.
Baltimore, Maryland.

BAD CHESS PLAYERS

In spite of their Spingarn Medals, the noted intellectuals, W. E. B. DuBois, Walter White and W. S. Braithwaite,

either do not know or care for the game of chess. In the situation shown (November issue, p. 7) the game is being played, apparently, with White's king removed from the board, an impossibility in chess. Also the situation is improbable in other ways. True "chess lovers" would never permit being photographed in such a predicament.

In the same issue on page 24 lovely Miss Brown stands before another impossible situation. Your photographer with a passion for chess-boards should learn a little about the game.

JOHN E. HODGE.
Peoria, Illinois.

● Credit fan Hodge with a checkmate. Chess setups were evidently for photographic purposes only. ED.

GIS IN GERMANY

Your seven-page spread in October EBONY titled "Germany Meets the Negro Soldier" left me more than slightly cold and very confused as to what I and other Negroes mean by racial equality.

These pictures seem to uphold the timeworn contention of the bigoted enemies of our race who reiterate that all the Negro means by social equality is association with white women. Let me congratulate you, Mr. Editor. You have added much fuel to their fire.

DOROTHY H. JONES.
New York City.

Last month you printed pictures that I feel have no place in a magazine whose aims and standards are as yours. Those were the pictures of the German women and our colored GIs. You made it appear as if the Negro were searching for association, or as if it were a great honor to be seen with one whose skin is a trifle lighter than ones. You played down the fight for equality that is now raging.

EDNA E. BANKS.
Hampton Institute, Virginia.

Your display of our boys (perhaps some Negro working girl's husband over here) flopping around in the arms of those buxom German girls is certainly no credit to Negro Americans. They entertain them in such seductive manner, one arm around them and, no doubt, a knife in their backs. The only satisfaction we have as colored wives and mothers of our men at war is the confidence we have in them, knowing they have never been traitors, but we also know the tricks of Germans. As a mother of a discharged son, grandson and a son-in-law, I resent last month's issue.

ELLA G. PENMAN.
Cincinnati, Ohio.

The article "Germany Meets the Negro Soldier" evoked quite a bit of thought from me. I have come to the conclusion that the article and pictures were intended to show and appreciate the attitude of the German toward the Negro soldier. The article is good, yes, but it is my opinion that the pictures were detrimental. My reason for making such an assertion is this: Whites have the impression that when the Ne-

Continued on Page 51.



First Negro pilot to down a Nazi plane was Capt. Charles F. Hall of the 99th Pursuit Squadron. Today his wings are stuffed away in a dresser drawer and he spends all his time on the ground as manager of Chicago's DuSable Hotel Lounge. Here he checks an order with cook John Clark while dreaming of "the wild blue yonder."

WHERE ARE THE HEROES?

WHERE are the Negro heroes of World War II? Where are the men who made yesterday's headlines?

Like the white heroes, they are hard to find today. Many of them don't want to be found; they want to forget the war and their months as soldiers. Most have drifted into the obscurity of farms, small towns, army hospitals and schools.

Some are dead. Most celebrated colored hero of the war, Dorie Miller, went down with the aircraft carrier *Lipscombe Bay*.

Some of yesterday's history-makers are in the 2,000,000-strong "52-20 club" (getting a weekly unemployment compensation check).

All have been changed by their war experiences. All seek a better life. For in faraway countries, they caught glimpses of the larger world beyond America and came back thinking hard. Today they are putting these new thoughts in action on the home front.

Some are finding disillusionment in the discovery that medals are meaningless on a job hunt but most are acquainted with the hard facts of life in the U.S.A. and pitching in to do their bit for a better tomorrow. Wherever they make their home, they cherish the hope of making the American Dream a reality—to find peace and security in their own backyard.



Pfc. Jack Thomas of Albany, Georgia, won his DSC fighting with a mixed unit in the Ninth Division in Germany. He kayoed an enemy tank and saved several buddies. He is now back in his small hometown.



Capt. Charles L. Thomas of Detroit, Michigan, won his DSC for heroism as commander of a tank destroyer company. Although badly wounded, he directed an attack against a German-held village in Northern France. At present he is still undergoing treatment for his wounds and attending a Detroit college.



FIVE WIN DSC AWARD

FIVE Negro soldiers won the Distinguished Service Cross in World War II compared to 57 in World War I. Some 60 got the coveted Silver Star.

Many of the outstanding colored heroes were never supposed to fight. Dorie Miller and Leonard Roy Harmon, who won two of the three Navy Crosses awarded Negro sailors, were both messmen. A third, William Pinckney, was a cook.

Three of the five DSC men were originally in service units. Two went to Europe with non-combat outfits, then volunteered to fight as infantrymen in mixed companies. The third won his award while in the quartermaster corps.



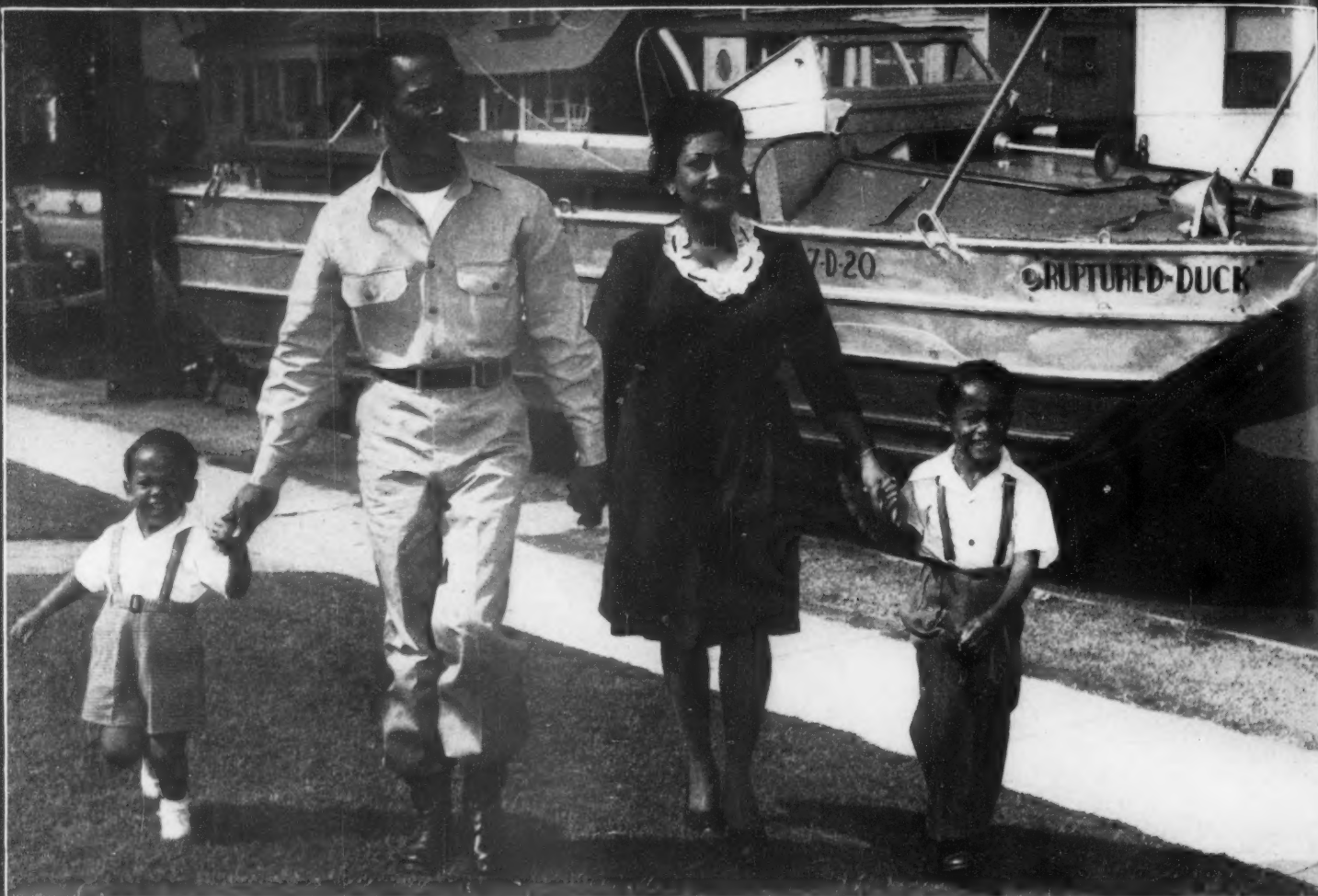
Pvt. George Watson of Birmingham, Alabama, was the first Negro to win a DSC in World War II. He drowned while saving the lives of five soldiers on a sinking ship near New Guinea.



Lt. Vernon J. Baker of Cheyenne, Wyoming, was the only man in the 92nd Division to win a DSC. He killed or wounded nine Germans while knocking out three machine gun nests. He is still in Italy.



Sgt. Edward A. Carter of Los Angeles shows his two sons, Edward III and William, his DSC. He was a volunteer infantryman in a mixed unit, won his award for wiping out two machine gun nests and a mortar crew, killing a large number of Nazis and capturing two. He went back to Los Angeles to start a trucking business using an amphibian truck purchased from Army surplus. The business didn't go too well and he recently reenlisted in the Army, is now stationed at Camp Lee, Virginia.



Back home in Los Angeles, DSC winner Edward A. Carter settled down to family life with his wife Mildred and two children. He spent \$200 fixing up a "duck" he bought from the Army and used it to advertise local movies and on local fishing trips. After some months as a civilian, he reenlisted and his wife joined him at Camp Lee in Virginia. Carter believes: "The Negro gained much from the war but there is room for improvement, a whole lot—about 99 per cent."



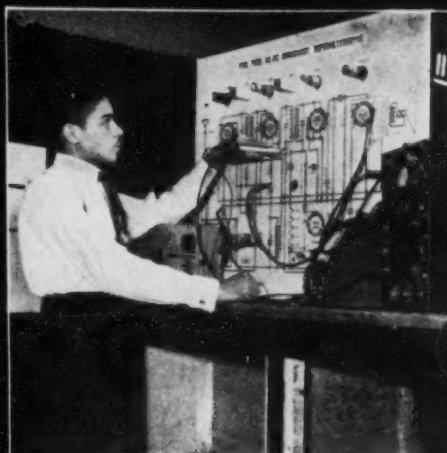
Checking the day's receipts with bartender Chris Pratt of the DuSable Hotel's Lounge is a daily chore for Charles Hall, who, 20 months ago, was ranging the Italian skies in a P-51.



Bookkeeping is a necessary but humdrum duty for Hall. During his combat career in the air, he shot down three enemy planes, was himself "shot up" eight times but returned unhurt to his base on each occasion.



Interior decorator Ralph Nicholas won a Silver Star saving 40 GIs from a Pacific island, is now converting a Chicago house into a night club.



Television student William F. Yancy got a Silver Star serving with the 92nd Division, now attends school at Chicago's American Television laboratories.



Art gallery assistant Albert von Hartzog, Bronze Star winner who served with a mixed unit in Europe, works in gallery on New York's 57th Street.

AIR ACES FIND GLORY OF WAR DEEDS FADES OVERNIGHT

WHEN Charles B. Hall, then a lieutenant in the 99th Pursuit Squadron, shot down the first German plane credited to the famous outfit, he became one of the most publicized Negro heroes of the war. Today Hall's job as a restaurant manager is typical of what has happened to many of the flyers who were the "glamour boys" of the war.

Hall's 108 combat missions in Africa, Sicily and Italy are but an exciting memory. A pre-med student at Illinois State Teacher's College, he entered the Air Corps because

he "considered it a fine future for Negroes and a chance to show that we could do the same things white men were doing in the war."

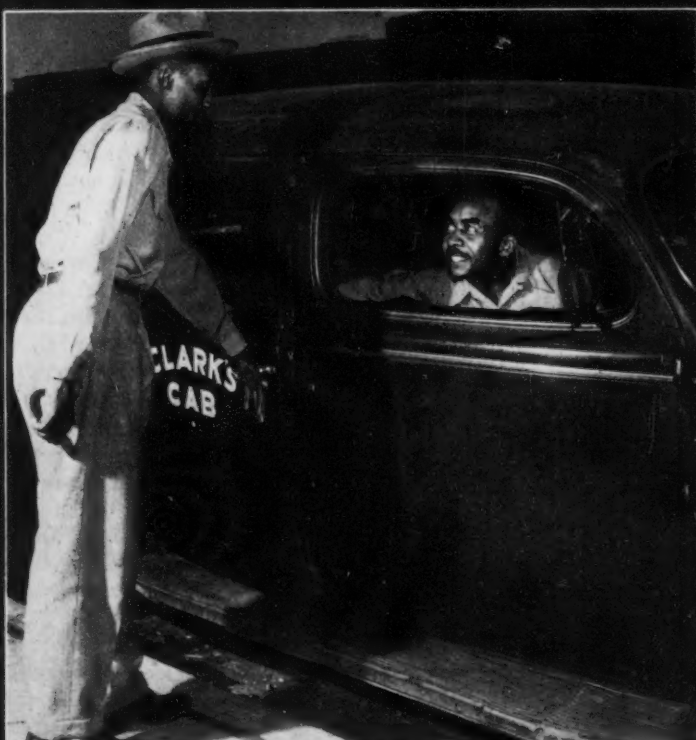
Did he and other Negroes accomplish anything for their race? He thinks "more white people have more respect for Negroes than they used to have. But it isn't quite enough."

Hall would like to give up his cafe job to fly a commercial transport but bitterly points out: "There isn't a single Negro pilot

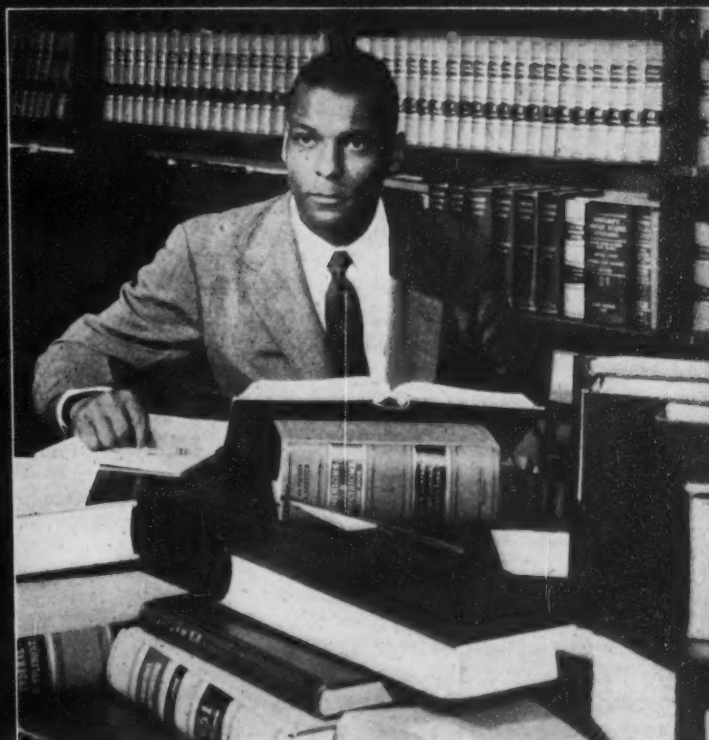
employed by a major airline in the country. Many who are qualified are being denied jobs because of color discrimination."

One of the original 27 pilots who first went overseas with the 99th, Hall estimates that there are 15 survivors who are today in school or working at non-flying jobs. A few like Lt. Hannibal Cox and Lt. Lee Archer have remained in the Army and are stationed at Lockbourne Field in Ohio.

For these former air aces, the glory of their combat deeds has just about faded.



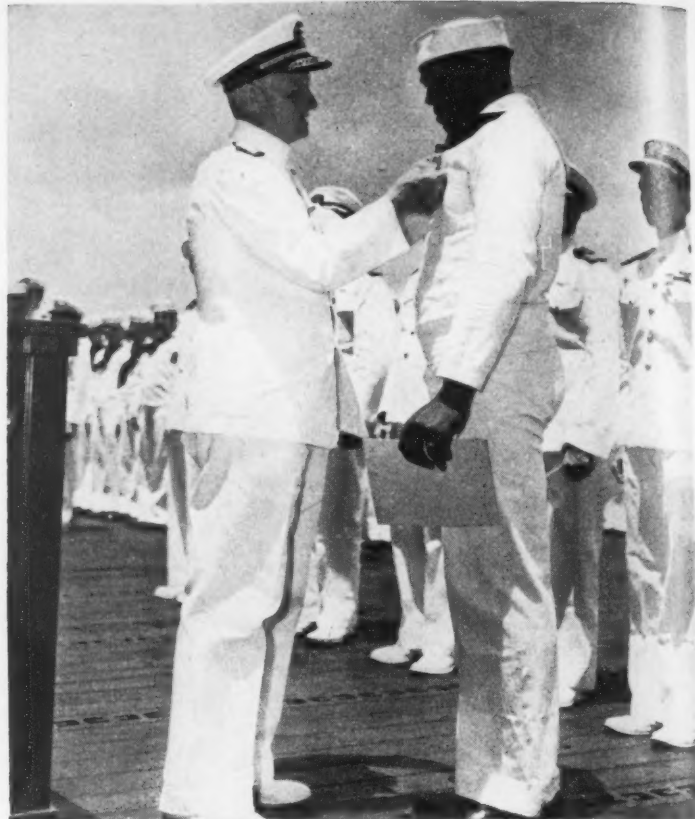
Cab driver Ledrew P. Warren, a Silver Star man who was a sergeant in the 92nd Division in Italy, is back in the taxicab business in Evanston, Illinois. He is also co-proprietor of a record shop where he works half a day.



Lawyer Bruce Wright, winner of two Bronze Stars for service as a squad leader of a volunteer Negro platoon fighting in mixed units in Europe, now delves into corporation law as an associate member of a New York law firm.



Top-ranking military and naval leaders had occasion during World War II to pin decorations on Negro heroes. The late General George S. Patton (left) is awarding the Silver Star to Pvt. Ernest A. Jenkins of New York City. Admiral Chester W. Nimitz (right) is pinning the Navy Cross on the late Dorie Miller at Pearl Harbor.



HEROES FIND PEACETIME BATTLES ROUGHER THAN WAR

NEGRO war heroes are finding the battles of peace rougher and in a sense infinitely more exacting than were the campaigns in Normandy and New Guinea.

Yesterday's foes were gray-clad Germans with bazookas or bantam-sized Japanese playing possum in an island jungle. Bigotry, unemployment and segregation are today's enemies.

Men who charged enemy machine-gun nests and clanking tanks with no thought of the danger are uncertain of the right tactics to use against an unseen enemy which casts a shadow across their lives. But all of them have ideas about what should be done about America's racial situation.

Ledrew P. Warren, an Evanston hackie who won a Silver Star in Italy for rescuing two wounded white tank crewmen under "heavy hostile fire," is back driving his taxi. He doesn't think Negroes have reason to be enthusiastic about their present status. When the war began, he thought it would improve the Negro's lot, creating more and better jobs, greater freedom. Now he isn't sure this optimism was justified. He feels that strong legislation is needed to give the Negro his full rights in America.

Biggest wartime gain he felt came when Negroes proved themselves in battle, giving the lie to those who charged the Negro soldier could not and would not fight. His most heartening army experience came at the end of his 41 months of service when he was flown back from Italy with 21 other high-point combat men, all white. At Camp Blanding, Florida,

WHAT THE HEROES HAVE TO SAY TODAY

Ledrew P. Warren (Silver Star): "The war did help some. The Negro is a little better off now than before the war."

Edward A. Carter (Distinguished Service Cross): "The war helped race relations by proving to America and the world that Negroes and whites could live, produce and fight a common enemy together. In the same way they can fight together to keep the peace."

William F. Yancy (Silver Star): "The changes have been slight. Right now Negro progress is at a standstill."

Bruce Wright (two Bronze Stars): "The war was worth fighting. Negroes got a lot of personal benefits out of the war like job and travel opportunities. It is just as important for Negroes and whites to wage peace together as it was for them to wage war together."

Ralph Nicholas (Silver Star): "When I came back from the war I was completely disgusted by the things I saw. Trying to get a job I got a hell of a run-around. However, the war did increase contact between white and Negro soldiers and this contact has resulted in better relations."

Albert von Hartzog (Bronze Star): "The war made big inroads on Jim Crow concepts and practices. Many whites were forced to admit that previous feelings toward Negroes had been changed by living and fighting with them."

Charles B. Hall (Distinguished Flying Cross): "When the war started I thought it would be an opportunity for Negroes to win more freedom and recognition. But for Negroes little additional freedom has been won."

he was separated from the others and sent to a Jim Crow barracks. Instead of accepting segregation, the 21 white GIs moved over to the "Negro barracks." "I felt mighty good about it," Warren recalls. "It proves there are whites who don't like Jim Crow. An experience like that made the war worth fighting."

Not so hopeful is William F. Yancy, a frail retiring Silver Star winner who left his Baton Rouge, Louisiana, home to settle in Chicago where he is studying to be a television engineer now. He would like to pursue his television career in some European country like Switzerland where "there are no Bilbos and Talmadges."

Chicagoan Ralph Nicholas, who won his Silver Star for evacuating 40 wounded doughboys from the Biak beach when the first landing was repulsed, is glad today he saved those 40 white GIs. "I'm glad I did it because maybe it'll help race relations a little. I don't think those white boys will forget for a long time that a Negro saved them. Maybe it will make some of them a little more democratic in their dealings with Negroes."

Bruce Wright was one of the 2600 Negro rear-echelon GIs who volunteered for combat action in mixed companies and fought with a high courage that elicited praise from white infantrymen who admitted they had been prejudiced against Negroes. Back with the firm of Proskauer, Rose, Geotz and Mandelsohn, he is the only Negro among 33 associate lawyers. "I've seen few improvements since getting back," he says, "but I didn't expect the war to bring any substantial changes."

WHAT PRICE HEROISM?

BY ALLAN MORRISON

(Ex-Correspondent on Stars And Stripes and only Negro on the staff. Now Associate Editor of EBONY)

WORLD WAR II produced its heroes on a pretty lavish scale, decorated them with medals and made celebrities of some. The peace has consigned them to a civilian anonymity for which they desperately yearned during the fighting but which they now find is not the beautiful existence they dreamed about in foxholes.

Most war heroes usually thought of as stout-hearted fellows, plentifully endowed with the never-say-die spirit, actually started out as mild, home-loving youths with a deep abhorrence for violence. They returned from the war both hardened and softened by what they had seen. In many ways, large and small, they have been hurt and disillusioned.

Negro war heroes have, of course, fared worst of all.

Few if any of the colored heroes expected to find a completely new America when they came back to their homes. Few were so naive as to believe that victory would automatically bring full equality for the Negro and the ending of racial persecution. But the majority had hopes that things would be better, that there would be more opportunities for their people and less hate in the land. To a man they admit such hopes were premature.

Some of them will smile wryly and ask in effect "What price heroism?" Their answers to their own question tell of stone walls of prejudice against which they have collided and the blind alleys into which Jim Crow forces them. They are not happy. They are disturbed by increasing attacks upon minorities, by lynchings in Monroe, Ga., and Minden, La., by the shrinking of the wartime economic gains made by Negroes, by the absence of governmental guarantees of equal rights for all peoples, and by the return to power of politicians like Senator Bilbo and Eugene Talmadge.

Disillusion is spreading fast among these men. It is being caused in part by a realization that their outstanding war

performances did not qualify them for a decent life.

Some like Bruce Wright of New York deny being disillusioned by the peace. "I never had any illusions," he told me recently. "I didn't expect any substantial changes in America as a result of the war."

"You see," he added quietly, "I was called a nigger at the age of three."

Along with Jim Crow, memories of the war are constantly coming back to haunt his thoughts. Sometimes the chatter of a German machine gun disturbs his sleep; he recalls blood in the streets and men burning. He is not particularly proud of his medals.

"War," he says grimly, "is terrible, brutal and inhuman, and the men who

Italian front, but received a disproportionately low share of the combat awards made to infantry units in Italy.

The record shows that Negro soldiers and sailors have consistently given courageous service to their country. Wherever opportunities were given them they usually distinguished themselves against the forces of the enemy. The Army has awarded the Congressional Medal of Honor to 31 Negroes. Six Negroes have received the Congressional Medal from the Navy. But all of these Congressional Medals were awarded between 1863 and 1898.

Negroes who took part in the war against the Axis found their chances of winning top awards greatly reduced by the policy adopted by both the Army and Navy of confining the great bulk of Negro soldiers and sailors to service and menial assignments. This policy meant that proportionately fewer were eligible for combat awards.

That Negroes had to demand the right to fight was

one of the war's grimmest ironies. While U. S. combat commanders in Western Europe were clamoring for replacements for casualties, chair-borne staff officers in Paris were debating what to do with thousands of Negro volunteers who wanted to fight in non-segregated style. When the news reached Washington that Negro and white Americans were battling the enemy in mixed companies, tempers flared on Capitol Hill and the War Department brusquely cabled European Theater headquarters for an "explanation" of this violation of Army racial policy.

Today Army brasshats have attempted to turn back the clock by restricting enlistments of Negroes.

The men who won decorations in the war overseas are fighting today at home—for jobs, for equality, for peace. They feel the battle will be over only when the world is free of hate and war, when black men in America can raise their heads proudly and truly say, "I am an American."

WHAT THE GENERALS SAID

General Dwight D. Eisenhower: "I have seen Negro soldiers in this war . . . they have rendered very valuable contributions and some of them with the greatest enthusiasm . . . they have done the job given them."

General George S. Patton: "The Negro soldiers were damn good soldiers, of whom the nation could be mighty proud."

General Mark Clark: "I needed the 92nd Division and if anyone had tried to take it from me I would have protested loudly . . . they were glorious."

General William H. Simpson: "Colored soldiers were magnificent in the historic crossing of the Rhine and the devastation of the Ruhr Valley."

win a war, are the champion killers of the world." But all in all he thinks the war was worth fighting.

Few of the heroes speak with Wright's eloquence; few have his passion edged with pessimism. But almost all are united by a common desire to resist the dark trends of anti-Negro violence and intolerance. They have learned to fight for survival in a world which crushes the weak and enthrones the strong.

Not many Negroes entered the hallowed circle of top-flight heroes of World War II. Not one received a Congressional Medal of Honor.

Prejudice was certainly a factor that kept the list down. During the war Negro newspapers shrilly editorialized against alleged discrimination in the issuing of awards.

There was strong evidence that certain high-ranking officers were loath to recognize the achievements of Negro troops. The 92nd Infantry Division, only Negro division to see substantial combat service, engaged in long, arduous action on the



Marriage ceremony was held at the Church Notre Dame du Perpetuel-Secours in the Paris suburb of Asnieres. Officiating was the Negro Bishop of Senegal who flew to Paris by special plane to give his blessings to the couple. Best man was Minister of Colonies Marius Moutet, who accompanied the bride to the altar.

FRONT PAGE WEDDING

Betrothal of brilliant Negro couple attended by leading dignitaries of French government

RARE indeed in America—or in any of the top nations of the world—is a Negro marriage that makes front page news in the leading daily newspapers. Most colored weddings even in the top name brackets don't even make the society pages in the U. S.

In France, however, precedent was shattered recently when the wedding of a Negro couple became an outstanding affair of state that drew the ranking dignitaries of government and made the front pages of most daily newspapers. Society turned out en masse to see the betrothal of brainy 40-year-old Senegal deputy Leopold Sedar Senghor to pretty 23-year-old Melle Ginette Eboue, daughter of the first Negro to govern over a French colony in Africa—the late Felix Eboue.

With France deeply embroiled in a debate over the status of the colonies in its new Constitution, the wedding took on the semblance of a political event and every foremost party and politician was represented at the impressive wedding in a Paris suburb. France's Presi-



Biggest French daily, France-Soir, ran a front page picture and story on the Eboue-Senghor marriage along with photo of Queen Elizabeth of Britain.



Socialist daily, Le Populaire, featured wedding photo on front page along with an article by Leon Blum on the new French Constitution.



Resistance daily, Combat, published wedding picture and long story on its front page along with stories on the new Constitution and U. S. maritime strike.



Leaving church, the couple is surrounded by photographers and newsreel men. A huge crowd outside the church was held back by gendarmes.

dent Georges Bidault sent his wife and General Charles De Gaulle his chief of staff. There were more members of the Constituent Assembly present than at some regular sessions of the Chamber.

Deputy Senghor, one of 14 Negroes in the Assembly, is called the "Father of the Constitution" in France because of his role in editing and drafting the document approved by the voters in a recent election. Born in Senegal, he is author of three books of poetry, won a fellowship at the University of Paris, was a prisoner of the Nazis during the war. He is an expert on the French language, once proved in the Assembly that a law proposed by the Minister of Education was written in bad French. The incident was picked up by papers with relish.

Paris was quick to recognize his ability and at his marriage highest state officials turned out to make a reality of Section I, Article I of the Constitution which reads: "All men are born and remain free and equal before the law."



Congratulations are offered the bride by Mme. Georges Bidault, wife of the president of the French republic and foreign minister. Groom (in background) and the bride's mother (right) look on approvingly.



Bride Melle Ginette Eboue met her future husband, deputy Senghor, while working as attaché to the Minister of Colonies after France's liberation. Despite dusty files as surroundings, their friendship quickly developed into romance.



Toast to the couple is drunk by the bride's mother, Madame Eboue, who is an assembly deputy from Guadeloupe; General Legentilhomme, military governor of Paris; and M. Luizet, Paris police chief.

THE SCHOOLMARM WHO GLORIFIED



LITTLE more than a year ago, lithe and lettered Katherine Dunham turned schoolmarm. Just around the corner from Broadway's Paramount Theater, the famous dancer opened classrooms for more than 200 students anxious to learn Miss D.'s version of the 3 R's.

This winter, on stages across the nation and later in Europe, audiences will witness the results of education a la Dunham in a new dance revue, *Bal Negre*. Hailed as the best Dunham show to date, *Bal Negre* again proves that schoolmarm Dunham has done more for leg art than any other artist since George Petty created his famous chemise-draped girls in *Esquire*.

Bal Negre, like other Dunham revues, is a clever combination of art and sex featuring genuine Caribbean primitive and folk dances done with sensual grinds and bumps that caused one critic to write about an earlier show, "I thought I heard the scenery sizzle." Unlike other Dunham productions, however, this torrid leg show was born in a schoolroom. Ever since the ill-fated *Carib Song* closed, her troupe has been keeping limber and working on dances for new production, either as teachers or students at the Dunham School of Dance. Seven in the cast, like 18-year-old Eartha Kitt from Columbia, S. C., have come right out of classes to win a spot in the Dunham group.

Coming as it has out of a schoolhouse, *Bal Negre's* rave reviews from critics in the half-dozen cities where it has played are especially gratifying. Members of the troupe are signed for a two-year stretch which will include a tour to South America and Europe.

But those who read descriptions like "bawdy, sexy," in the drama editors' notices are bound to find the Dunham school surprising. There, on a very high plane, theater and anthropology vie for the students' attention and the fluid-hipped Dunham troupe is right in with the rest of the students, learning everything from French to speech, from anthropology to playwriting.

Their boss believes that "the time in between productions can become the most creative periods for a permanent company such as mine." And permanent it is; when the troupe is not on tour it is paid anyway, and only those who want even more money stray to Broadway choruses like *Show Boat*.

Not that Katherine Dunham has reneged on the tropical rite-dances which have brought her her greatest fame to date. On the contrary, the most popular class is Dunham Technique, a mixture of what she learned in the West Indies from socio-anthropological studies of primitive peoples, plus bits of every tech-

◀ Katherine Dunham, the dancer, is an exotic young lady whose pulsating dances and bared midriff draws tremendous audiences to her revues.

LEG ART

nique from Martha Graham's to that of the Imperial Russian ballet.

Author of a new book *Journey to Accompong* (Holt), choreographer for Philip Jordan's *Windy City*, a huge success in television, featured star of a Decca West Indian album, Katherine Dunham had a big year in 1946, topped it off with *Bal Negre*. In 1945 she chalked up the lead in *Carib Song* with Avon Long, a set of dances for the Copacabana night club, and the opening of the Dunham School. Before that the story is already well-known—two Rosenwald fellowships to study in the Caribbean, *Pins and Needles*, *Cabin in the Sky*, radio, concerts, *Tropical Revue*.

Whether this last was art or not is still debated over many a critic's beer. Some gave restrained praise for authenticity, as the New York Herald Tribune's "careful, intelligent and handsome"; many others echoed the New York Times critic, "Sex is doing all right in the Caribbean."

Miss Dunham, wide-eyed but publicity-wise, sat by and let them stew. The opposition raised its eyebrows—ladies wearing only stilts and panties beneath their sheer black Zombie costumes were surely decorative, but after all, the public's morals! Dunham supporters just smiled. Folks *do* wiggle in the relatively less inhibited Caribbean, but authentic or not, America seemed to want more of it.

Her tour this spring should please both factions. *Bal Negre* combines classical ballet, West Indian rituals and what Variety terms "emphasis on sex." The new ballet trend indicates that Katherine Dunham is too wise to let a public tire of her or to permit herself to be stereotyped in the mind of the dance world. She is a maturing artist in a dynamic art form, not merely an exotic specialty dancer.

Although the troupe is all-Negro at present, there are five whites in the experimental group which Miss Dunham has groomed for professional dancing, and she has long been considering a mixed troupe. Putting the truth ahead of selfish racial interests, she exploded one stereotype when she said, "There is the old story of Negroes having more rhythm than white people. I have not found that true."

Critics of the school's interracial set-up are liable to find Katherine Dunham half amused, half bored, when they mention the bugaboo of intermarriage. She is married to John Pratt, well-known white member of the troupe. He designs all the props, backdrops and costumes, in addition to hunting up exotic fabrics for them. He was an Army Secret Service man, had duties in Germany the nature of which not even his wife knows. After several months of civilian life at their home, 57 Park Avenue, he left with the touring troupe.

Katherine Dunham, the schoolmarm, is a prim, conservative woman intent on teaching her pupils the authentic dances of the Caribbean. ➡





Two students practice stretches to limber up before dancing.



Director Sylvia Fori (background) beats tomtom for student dancers.



La Dunham demonstrates a dance movement at the bar while students carefully observe in the Dunham Technique class.



Saturday afternoon class for youngsters is well-attended.



Young student gets percussion schooling from Papa Augustin.



School plans are discussed by Miss Dunham and her interracial staff.



Scholarship students check and mend costumes in wardrobe room.

DUNHAM SCHOOL STILL IN THE HOLE

NON-ARTISTS in America tend to spell \$UCCE\$\$ with three dollar signs, but financially the golden K.D. is still in the hole, despite \$255 students. Some 20 of these are of her troupe, and therefore tuition-free, and a large percentage have more talent than wallet.

Dunham School elevator-boys and girls invariably look somewhat familiar, for this job, like many others, is done by scholarship students, often young members of the experimental group.

School's most colorful spot is the wardrobe-room, where blonde Lena Belloc gives first aid to popped buttons and wrenched zippers, all-too-frequent mishaps in the vigorous primitive dances. Lena, surrounded by four wall-long racks bursting with gaudy cotton skirts, sombreros, midriffs and white panties, admits

that she is a dancer too, but a student of Hanya Holm, not Dunham. A popular room for relaxing, the long tables are often full of sprawling students, some of whom are working out their scholarships by washing and sewing costumes.

Even Papa Augustin's palmettoed sanctum is not free from the overflow of exotic headdresses and stilts which testify to the footlight-life of the Dunham dancers. Papa, a straw-hatted, denim-garbed Haitian, holds forth on at least eight types of primitive drums, one double-barrelled like two buckets, one barrel-shaped, another long and waist-high, surrounded with wooden spokes. His students range from the businessman-father of a dancer to a small boy. Most skillful is a popeyed matron who has skirt-trouble straddling her drum and

keeps her hat on throughout the whole primeval experience.

Sylvia Fort, supervising director, teaches most school classes. Lacking Dunham's flirtatious beauty, she has an indescribable grace and a fund of patience, especially when trying to help a tiny leg over the 2½ foot practice bar in the library or in kidding a stocky business-girl to try, just *try* touching her left toe with her right hand without bending her knees!

Most of the children, in whose training the school specializes, are just kids, and for the most part are not even of theatrical parentage. An encouraging note is that while the whites in the entire school body of 225 are only 20 per cent, the small children are about half and half.



Papa Augustin's percussion classes are very popular in school.



Butterfly McQueen of film fame is a Dunham School student.



Drums feature prominently in all Dunham's dances, and are part of school curriculum. Husband John Pratt uncovers fabrics like this deep-pebbled chiffon.



Rara Tonga is dance elaboration of Melanesian folk legend, best known for sequence in which amorous god turns husband of Chosen Woman into snake.



Whirl reveals animation and grace as well as golden legs and ruffled panties. This dance begins in brocade costume, ends in petticoat.

KATHERINE DUNHAM possesses woman's rarest blessing: a brain-pan hitting on all cylinders, fronted by a charming face and a perfectly coordinated body which make the mentally under-endowed forget her intellectual superiority and focus on her grace.

A multiple-split personality has resulted from this double endowment. Older professors at the august University of Chicago recall a diligent student who easily won their Ph.B. and M.A., after working her way through college by teaching dance in an unheated

barn. Rosenwald committee-members still chuckle at the gasps emitted when Dunham, instead of verbalizing her plan of study, stripped off her clothes and danced her "explanation" in rehearsal tights.

Haitians knew her as a plucky youngster who lived as one of them.

Readers who saw "K. Dunham" tacked on to anthropological dissertations in learned journals, and men-about-town who marvelled at "K. Dunn's" Caribbean sketches in *Esquire* had no idea that they came from the swivel-

hipped queen of le jazz tropique.

Her troupe sees her most often, and knows her best, as an invariably gentle-voiced woman, characteristically nursing one bare foot in her lap, patiently beating time on a copper gong. Seeing her rush to midnight hairdressing appointments they marvel that a woman of 36 can handle recordings, teaching, writing, television, rehearsals, and nevertheless face audiences nightly with beauty and zest. But she's still bringing down the house wherever *Bal Negre* plays.



Child Katherine was straightforward young miss addicted to huge hairbows and barefoot dancing. Brother Albert, a Harvard graduate, is now a doctor, teaching at Howard University in Washington.



Grownup Katherine wears gaudy gowns like this on stage, produces audible wonderings, "How does it stay up?" Dunham took every curtain call in *Tropical Revue* in different costume, a gag which made audiences marvel.

MINK RANCH



FOR 18 YEARS doorman Robert Alexander Crosby helped Gold Coast and Hollywood lovelies out of their sleek Cadillacs into Chicago's lavish Ambassador Hotel and always admired their expensive furs. Six years ago, Crosby decided to quit eyeing fur coats and start raising them.

On a 10-acre farm near Michigan's Lake Paw Paw, he began a mink ranch. He purchased three brown (Yukon) Mink mothers-to-be for \$150. Today his flock numbers 200 and he has become one of the few Negro fur breeders in the nation.

Few men have the courage to start a new life at the age of 46, even when, like Crosby, they are bored to death and have little to lose. But today 52-year-old "R.A." regrets only that he did not start his mink ranch years ago. "It's a wonderful life. Whenever I feel like knocking off, I just feed the minks and go fishing in the Paw Paw River!"

Trade magazines and a mink-minded nephew, Clyde Brown, interested Crosby in the furry four-footed gold mines. But even after purchasing the first mink, he cautiously stayed on for two years at the Ambassador Pump Room entrance, commuting on his days off to Hartford, Michigan, his present home,

to see how his mink family was progressing under his nephew's guidance.

When his first three females produced 16 kits, mink-ranching looked pretty good to him, and when the third generation numbered 45, he left Chicago for good.

Having embarked thus far on a venture which his best friends thought a little insane, he decided to go completely exotic by specializing in platinum mink. The first platinum coat in America had just dazzled New York fashion copywriters into adjectival ecstasies and frightened husbands who examined its \$18,000 price tag. Few platinums had been bred, the market for the blue fur was sky-high, and the female public just waking up to its beauty. Crosby put down \$350 for a male with the highly desirable short-napped platinum fur, and began to mate him with his most productive Yukon females.

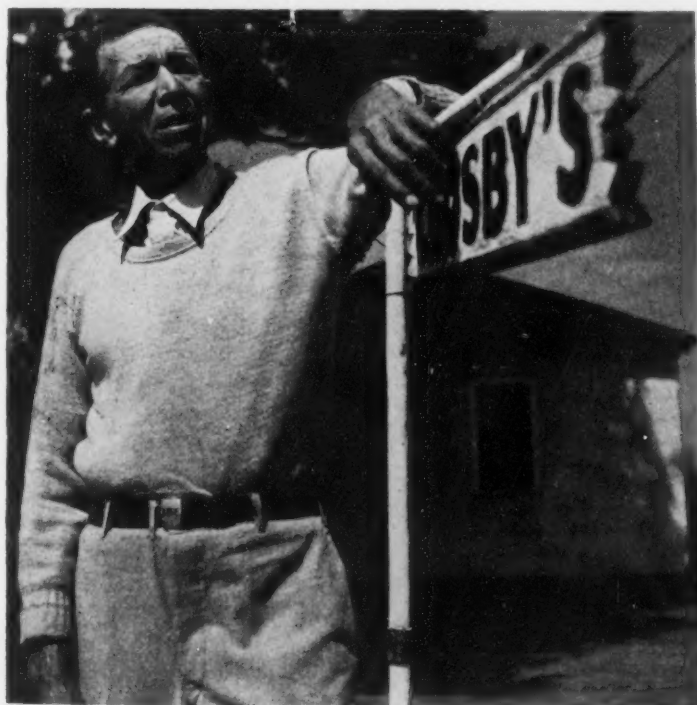
"I was used to buying \$50 mink, and this fellow seemed so darned expensive that I named him Marshall Field. I know now that he was actually a bargain, for platinum breeders were selling for \$600."

"Marshall" produced only one blue kit; his other offspring were half-breeds with the dominant dark strain showing. However, all

of them carried the recessive blue gene, and from them descended all of the full-bred platinums Crosby has raised since "Marshall's" day. This year his patience and Mendelian computations were rewarded by the appearance in the nests of 126 blunt-faced, hairless kits, of which 34 were platinums. Platinum pelts are still rare enough to bring up to \$300.

Yukon pelts, which comprise the most familiar mink coats, still form half of Crosby's yearly "crop." While they bring from \$45 to \$190, they present less of a breeding problem, and there is always a good market for them.

This February Crosby will market 100 pelts through the American Fur Association to New York and make a tidy sum. This is the first year that Crosby's books showed a real profit; the work has gone slowly, and he admits that he has sometimes been discouraged. Much of his funds had to be turned back into buying food for the minks and building more pens for an expanding flock. Some of his meat-shortage and spoilage worries and expenses have been eliminated by the Michigan Fur Breeders Cooperative, which serves members from its own horse slaughter house and freezer. Mink diet is a rank, raw reddish preparation of odoriferous horsemeat and whitefish.



Sign welcomes summer vacationers from all over U. S. Crosby stands before guest cottage which was a fruit stand before he moved it back from Route 12, partitioned it into accommodations for six. Farmhouse has room for 12 more.



Neckpiece of Crosby mink, her husband's gift, is closest Anna Lou Crosby has come to owning a mink coat. She wears it to socials at local Baptist Church, occasionally to services at Chicago's Pilgrim Baptist Church.



Minklets are called kits, measure as long as one's little finger. Extraordinarily good litters number 14 kits, but some mothers produce only two. Fur doesn't grow until they are two weeks old. Nervous mothers try to eat their young. They are born in March, eat and grow sleek until November, when they are gassed, pelted and sold.

MINK MAMAS ARE SNOBS EVEN IN LOVE

THIS MONTH finds R. A. Crosby and mink ranchers all over the country peering at the snowy tags attached to the breeders' cages and tentatively scribbling down possible matings on genetic charts which, to the outsider, seem as complex as a set of football plays.

For love does not necessarily find a way during mating-time on a mink ranch. Crosby must consider family trees and production rates. The ability to bring forth large litters is hereditary and much ancestor-study is required to breed kits which will show the recessive platinum characteristic. Originally

the blue grey color was a mutant (or "freak of nature") discovered occasionally by wild mink trappers, who were powerless to breed more platinum kits because of their ignorance of Mendel's law of heredity.

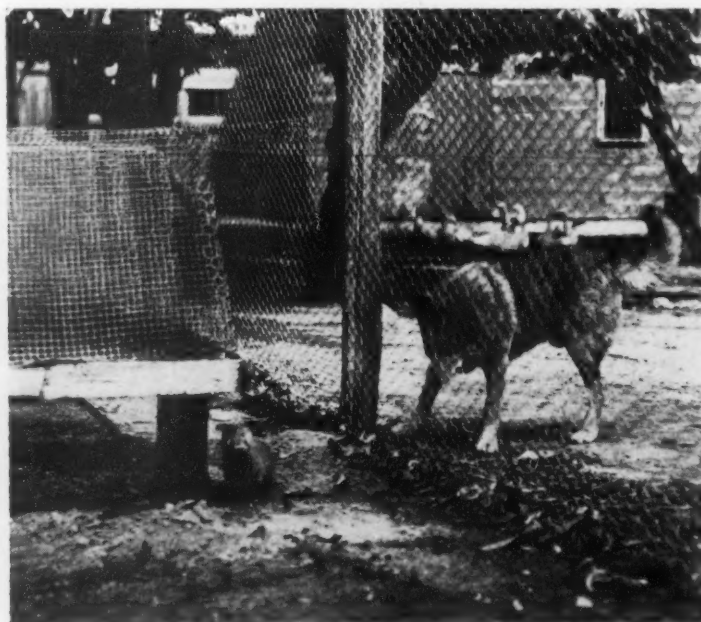
Crosby knows how to breed "pure recessives"; his only problem is how to get enough.

This year he has retained 55 females, which he hopes will be veritable Mama Dionnes, and 13 males. The males he trades every two years with another rancher, in order to avoid weakening the stock by too much inbreeding.

Unfortunately, minks are irritable even in



At feeding time Crosby spoons out half a pound of raw horse meat and whitefish, which 200 inmates guzzle with fierce contentment, affording ranch its only quiet moment of the day. At night mink burrow in excelsior-filled boxes.



Popeye, half chow and half police, is trusted watchdog. Once five mink skipped their cages, but only one managed to burrow under the wire fence and escape the vigilance of Popeye, who seemingly never stops eyeing the mink yard.



Escaped silver blue platinum is not approached until Crosby has equipped himself with bite-proof leather gloves, oilskin apron, long-handled net.



Captured mink exhibits four sabre-sharp teeth. Once mink bit into Crosby's thumb for five minutes before his wife pried jaws open.

love, and, furthermore, some of the females have profited little by their owners' experiences with Hartford's racial amity. Some refuse to produce little mink with males of their own color, and others are equally determined to snub lighter or darker males. But when these domestic problems have finally been smoothed out in March, Crosby has nothing much to do but feed the mink and let them race around in their snowy cages until May.

This, of course, is barring such incidents as the time a wild mink came up from Lake Paw Paw and wriggled his way into a lady mink's

cage. Crosby figures that it must really have been love to make the romantic squatter forego his freedom.

Wild mink, incidentally, abound around North American lakes and rivers. They make their nests in the banks, and swim and dive with the facility and gusto of ducks. While wild mink are highly prized by one school of mink buyers who appreciate their strength and hardiness, Crosby says that domestic mink are darker. This, however, is no longer the sole criterion in brown mink. In 1946 many new colors such as Amber, Cocomalt were sold.

If he is extremely lucky this spring, Crosby will find 14 kits in some of the nests. But the litters will likely average closer to six, and some mothers produce only two. 1945 was his most discouraging year, Crosby recalls, when 24 mothers produced only 48 kits.

The kits, furless, mouse-like mewlers no bigger than one's little finger at birth, will live to the ripe old age of eight months barring possible outbursts of maternal temperament, which leads to a mother-daughter cannibalism. But Crosby says only jittery mothers eat their young, and his mink have little to upset them.



"Gas chamber" (wooden box connected to car's exhaust pipe) is mink's last recollection of this world. Some ranchers snap animals' heads to break necks.



Pelt, turned inside out, is scraped with sharp-edged stick, mounted on rounded pole in workshop overlooking mink yard. Heads are left on for use in neckpieces.

CROSBY'S IS RESORT TOO

IN HIS 18 years as a doorman, Robert Crosby never glanced at the financial pages, and did not even follow the economic doings of Congress with his current avidity. Today the economic state of the nation has become his primary concern, for he says that a depression hits everyone, and that few things are less essential to hungry women than mink.

Against the day when rich men lose their mink incomes and rich men's darlings their mink appetites, he has done two things. He has written to his Congressman often to vote for bills which will keep the country's economy at full production, and he has made use of his early farm training to raise a crop each summer.

The unwrinkled, smiling assurance of the Crosbys comes from the knowledge that their freezer and preserve-closet contain provender against the day when the public may not feel like spending \$18,000 on platinum mink coats. In addition to the fruit and vegetables which they raise, they have three cows, a calf, a flock of ducks, and four productive rabbits to supply them with food.

The ducks splash in a small pond right outside the mink yard, which may contribute to the frantic and frustrated activity of the animals. For actually the mink for which people pay so much are only a kind of polecat, and the chicken-wire separating them from all that "poultry on the hoof" must be an added incentive to escape from an existence which at best will end up as a shoulder-drape for some lovely.

"Crosby's" is a now-famed summer resort, despite its very modest attractions and quiet atmosphere. The unostentatious little farmhouse, resting on Route 12 under an oak tree, is the goal of twice as many vacationers as the Crosbys have room for. Those who do obtain admission to the little farm go home talking about fishing in Paw Paw River, long hikes, much rest and quiet, and Mrs. Crosby's renowned cooking.

The spacious accommodations of the Crosbys' farmhouse have been stretched by the conversion of a fruit-stand which, moved back from the road, decorated and partitioned into bedrooms and a livingroom, has become a guest-cottage for six. As they have many more demands for reservations than they can accept, the Crosbys are choosy about their guests. "We don't take heavy drinkers and we don't stand for these fellows who pretend their girls are their wives," says Mr. Crosby.

To the girl who wears it and to most of the girls who'd like to wear it, mink is the stuff of which dreams are made. But to Anna Lou Crosby, it is the source of headaches as well as income. For minks and skunks are so closely related that on a dark night, when the wind is right, it is difficult to tell them apart. Her husband's work-clothes are always redolent of mink and their tangy diet, and in pelt-ing time they are really so ripe that she is hard put to know where to hang them.



Rabbits and corn are two of side interests of the Crosbys to assure them of plenty even if the bottom should ever drop out of the mink market. Summer guests at farm also add to their income. She is from Rogersville, he from Columbia, Tennessee, but they met in Chicago.



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80 of Crosby's Yukon minks go into a full-length coat. This style modeled by Jacqueline Lopez and created by Rosin Starr has a \$5,000 price tag.

Club 65 B 1 1



Club 65 bar is jammed with customers Saturday nights. Bar serves a king-size glass of beer for a dime and an extra-generous Manhattan cocktail for 35 cents. An outdoor terrace (below) with a view of the East River and Brooklyn Bridge serves those who don't dance to fast music and the more romantic couples searching for moonlight.

CLUB 65

N.Y. labor night spot features global good time for all races

NO DOUBT about it—Rudyard Kipling would be awfully confused at Club 65. For not only do East and West meet at the establishment; North and South also are present, with all four having one global good time.

Club 65 is the extraordinary New York night spot where patrons representing all parts of the globe gather for pleasure without prejudice. Intermingling there every weekend is a veritable cross-section of the world's races—Negroes, Jews, Catholic and Protestant Gentiles, Chinese, Mohammedans and about any other classification that there is.

For just that purpose—providing democratic diversion for working folk of all races—this interracial mecca was founded two years ago by the 16,000 members of Local 65 of the CIO Wholesale and Warehouse Workers Union. In a year's time, after starting as an ordinary lounge with a beer and sandwich counter, it had swollen to its present \$45,000 proportions.

Swankily attractive and comfortable, the modish labor rendezvous occupies the two spacious top floors of the 11-story building purchased for \$500,000 by Local 65 in downtown Manhattan. One floor is devoted mainly to a bar and lounge rivaling the smartest in

modernistic bistros. The upper floor is monopolized by the colorful "Penthouse Ballroom," around which runs an aerial terrace overlooking such local landmarks as Wanamaker's, Cooper Union, a stretch of lower Broadway.

In promoting interracial democracy, Club 65 went the whole hog. Take the racial mixture of the house staff. On entering the club the visitor's admission ticket may be issued by a cashier of Yankee ancestry; his hat checked by a Russo-American; his refreshments served by a waiter of Spanish extraction; his music played by a cosmopolitan aggregation led by a Negro and whose vocalist is Italian.

Likewise with the entertainment. All phases are mixed—white, black, brown, yellow. Racial diversity runs from A to Z.

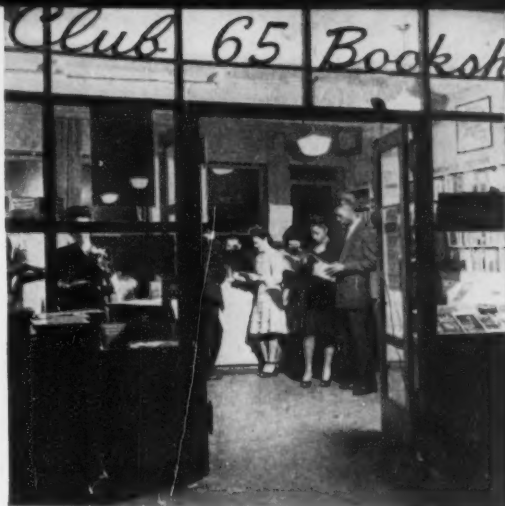
Finally—and of equally democratic importance—the "workingman's night club" keeps its diversions within budgetary reach of the common wage-earner. The visitor pays a popular admission fee and, for the rest of the evening, spends as little as he chooses—even nothing. Food and drink follow normal prices rather than night club inflation. A financial hangover is thus a matter of effort.

Every month Club 65 attracts 30,000 patrons.





Soft lighting features streamlined bar. Club 65 waiters and even the hat check girl refuse to accept tips.



Bookshop is a novelty for a night club but Club 65 customers are not the usual leg-ogling, bald-pated variety.



Informality rules at Club 65 and when dancers get a bit warm, off come jackets.

UNION MEMBERS PROVIDE OWN ENTERTAINMENT

BEHIND Club 65's venture in democratic recreation are two guiding principles, declares Arthur Osman, president and a founding member of Local 65, sponsor of the "workingman's night club."

Readily the young but veteran labor leader defined them as "a conviction that the job of the trade union, as well as obtaining contracts for its members, is to provide them with the two other requirements for dignified living—democratic education and wholesome recreation; and a conviction that, given democratic opportunity to do so, all races can work and play together and like it."

Osman's testament seems well supported by the facts. For, in both the general membership and the executive branch, Local 65 has a multitude of racial strains. Negroes hold many of the key positions.

Manager of Club 65 is slight, quiet, 37-year-old Al Bernknopf, who readily admits that he couldn't qualify to operate a commercial night club. "After all, I have been trained here to pad no checks, to force no extra drinks on customers and to have no preferred tables for big shots. So—can you imagine me running a fancy mid-town saloon?"

Bernknopf says Club 65 is more interested in having a customer spend an hour than spend a dollar.

Much of the entertainment at the club is recruited from the union membership. Entertainment on a typical Saturday night consists chiefly

of a neighborly revue of singing stenographers, curvaceous clerks, saxophonic salesmen and tap-dancing truck drivers. Members of every hue and shade participate.

On weekdays, Club 65 is a cafeteria—bright and modernly attractive but distinctly not the colorful and leisurely Club 65. To serve the greater workaday needs of the membership, the place operates as a restaurant and recreation center. Come Saturday night this function changes.

By gaiety time, Director Bernknopf performs some hocus-pocus: removable partitions slide out of sight; the food counter becomes a bar; the lights soften—and Club 65 is Club 65 again.

When Club 65 first opened and hired as its *maitre d'hotel* Fred Manuel, long known to European royalty as major domo at smart casinos on the French Riviera, it ran into a knotty problem. Menus like *filet of sole a bonne femme* and *coq au vin* drew protests from members. One shouted at a union meeting, "Mr. Chairman, I demand a bill of fare that I can read." Soon hamburgers and roast beef took their rightful place on the menu.

Manager Bernknopf's feelings about Club 65 are summed up: "The expression—'Hello, sucker!'—became famous as a greeting to Manhattan night club patrons. But around here, the only time we say, 'Hello, sucker!' is when we are talking about the members who don't come often."

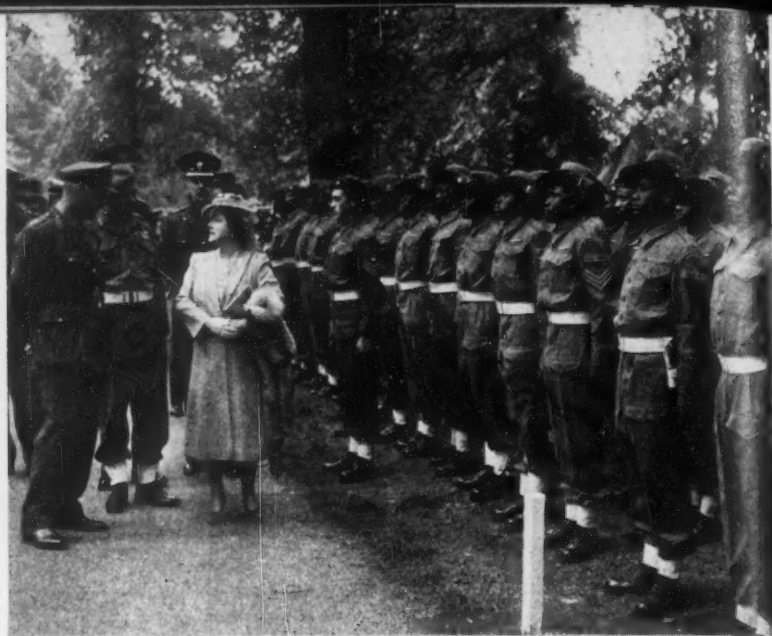


Celebrating a new contract, Revlon Cosmetic employees staged their own show at Club 65. Organizer Morris Doswell (above right) imitated Bill Kenny of the Ink Spots while MC Sol Molofsky provided comedy. Jeanette Wells (left) sang folk songs; Hilda Whitefield (center) did a blues number and Eleanor Eldridge (right) danced.





Britain's monarchs meet several hundred of their colonial subjects at London's victory celebration. King George (above) shakes hands with Lt. Col. Ratu Chief Sir Lala Sukana, who headed the contingent from Fiji, while (below) Queen Elizabeth inspects the troops from Mauritius. African newspapers protested when sequences showing colonial units were reported cut out of the official film made of the parade.



East African troops who marched in the Victory Parade are inspected by Queen Elizabeth. British East Africa embraces Kenya, Uganda, Tanganyika and Zanzibar with a total population of 7,900,000.

THE KING AND QUEEN MEET THE COLONIALS

GREAT BRITAIN'S King and Queen rule some 480,000,000 colored colonial subjects but few of these benighted millions have ever seen their monarchs. Moreover, most of these peoples if asked in a quiz contest for the names of the highest dignitaries in the Empire, would flunk hands down.

The only chance most colonial subjects have of seeing the British Royal Family is to go to England where the King and Queen live.

There are many areas of Britain's scattered overseas possessions where no English monarch has ever set foot, where the head of the Empire might receive a dubious welcome. But in time of war these possessions are usually called upon to furnish manpower for the mother country. Thus in World War I Kenya alone contributed 46,618 dead to the Empire's war for survival.

In World War II British colonial troops fought valiantly and well in many theaters of war, won a goodly quota of decorations and contributed staggering numbers to the Empire's casualty lists. Recently in a historic display of imperial military might, recognition was given to the part colonial troops had played in defeating the Axis. The occasion was a vast Victory Parade in London in which colored colonials figured conspicuously.

Many of the 1,400 colonial troops participating in the parade were personally inspected by their Majesties King George and Queen Elizabeth at the Victory Parade Camp in Kensington Gardens in London. A few were presented to the King and Queen, who listened to stories of their valor told by white commanding officers, then thanked them for their efforts in defense of the Empire.

To the King and Queen who spend a lot of their time reviewing parades and handing out decorations, the presentation was hardly a once-in-a-lifetime event. But to the men from Basutoland, Bechuanaland, Swaziland, the West Indies and Burma, it was an event of high importance. They had seen and met their monarchs.

Highest ranking Negro to march in the Victory Parade was Lieutenant M. E. Kawalya Kagwa, who in civilian life is prime minister of Buganda in the Uganda Protectorate. He served during the war with the famous King's African Rifles in East Africa.

Present, too, were less distinguished heroes from Fiji and Kenya, Malta and Jamaica, who had won decorations for heroism on the field of battle. These colored fighting men of the Empire were warmly cheered by the millions who lined the route of the parade from Buckingham Palace to Trafalgar Square. But the cheers of the huge throngs paled beside the climax of the Victory celebration: a close-up view and a personal introduction to the King and Queen.



"John Henry was big, John Henry was strong. He was four foot wide and twelve foot long," sings the Luvenia Nash Chorus in the movie *John Henry*. The words are based on Alan Lomax's *Folk Music*. Verse continues: "He had muscles of steel, voice like Gabriel's horn, an' he was fixin' to work, minute he was born."

JOHN HENRY

New movie tells of legendary hero with puppets and poetry

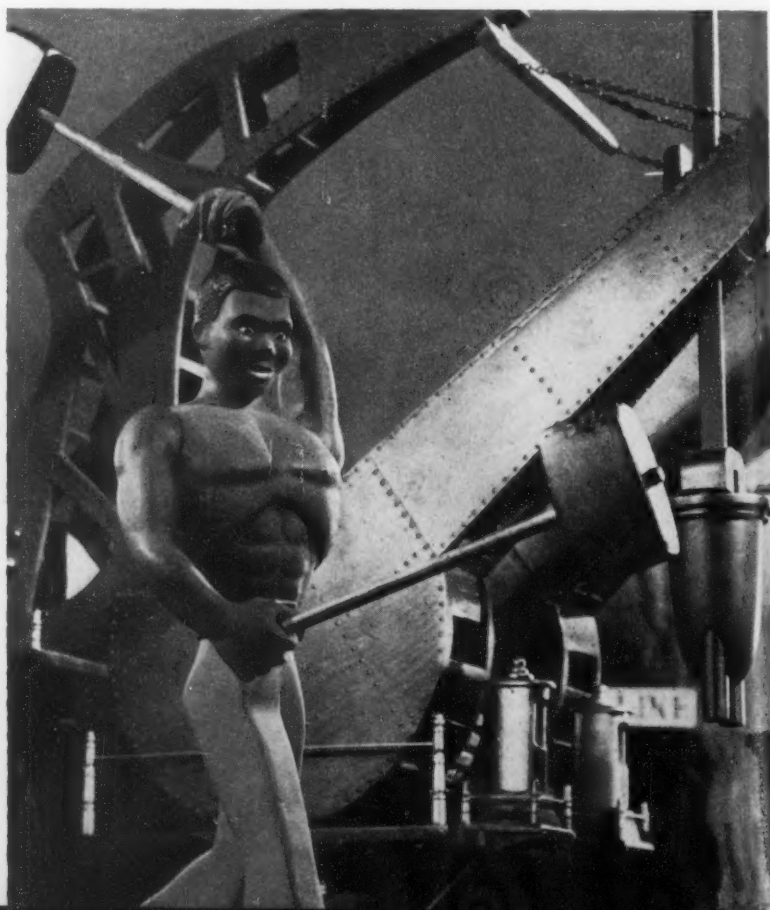
WHEN Hollywood Puppetoon producer George Pal heard a radio dramatization of John Henry, the legendary Negro worker-hero, it impressed him as "the most colorful and intriguing story in American folklore history." He decided it had to live on film. Result is his 7-minute technicolor *John Henry and the Inky Poo*, which packs so many firsts into its brief

screen life that it is sure of international distinction, even though its stars are only puppets.

It is the first film that deals with Negro folklore, that has a Negro as its hero. Miracle of miracles, it is that rarest of Hollywood products that has no Negro stereotypes, but rather treats the Negro with dignity, imagination, poetry and love.



- 1 "When he first saw the railroad, with its tracks of steel. When he first saw the engine with its mighty wheel. He knew this was his callin'—railroad tracks was his shrine. An' John Henry went to work on the C. & O. line." But before long, the railroad bought an engine that could do the work of ten, the Inky Poo.
- 2 "The Big Bend Tunnel was the place they'd set, for the steel-drivin' race man would never forget." John Henry matches muscles versus machine.
- 3 "The sun was a-blazin' from the sky of blue, on the day John Henry met the Inky Poo." He was the only man who could drive steel with two 30-lb. hammers.



FILM FAITHFULLY FOLLOWS FOLK LEGEND OF JOHN HENRY

A BEAUTIFUL cast of clear-eyed puppets act out with lyrical simplicity the famous story of John Henry's fight to prove that "—ain't no machine made—can beat a man . . ."

The film, distributed by Paramount Pictures, opens on a storm-whipped shack on a river bank in the Deep South with the Luvenia Nash Chorus singing a specially written version of the old ballad "John Henry," and Rex Ingram, the narrator, whispering:

*The whistles was blowin' on the heels of the storm,
The night was dark-clouded and the weather was warm,
The tree-tops was huddled together in the night,
And the wind whispered—like a scared wind might.
It was 48 hours from even' till morn,
On that black night—when John Henry was born!*

The film follows the 19th Century American legend faithfully, showing John towering over his fellow workers, driving steel on the railroad, swinging 30-pound hammers, one in each hand! Then the dread Inky Poo, the huge steel-driving machine, looms over the brow of the hill, driving spikes steadily—a deadly threat to all railroad workers.

But John Henry believes there ain't a machine made can beat a man and he aims to prove it—in a contest against the Inky Pool.

As the film colorfully shows, John Henry drove his heart out, laying 15 yards of steel to the Inky Poo's 9. But he collapsed at the finish line, dead of a bursted heart . . .

The last scene is simple and poetic, more appealing than many a flesh-and-blood feature. A heavy rain is falling on a mass of black umbrellas as crowds of mourners gather around John Henry's grave, with its two crossed hammers. The white-haired puppet preacher lifts his head and speaks this eulogy: "Now you know . . . an' I know . . . history has a way of makin' big men bigger—and strong men stronger. An' even if John Henry wasn't as big, as the stories say he was big . . . He was still a mighty man. Build-in' a country—John Henry. American workingman . . . livin' in the hearts of men . . . Forever-an' a day . . ."

5 Death of John Henry climaxes contest. Chorus sings: "He picked up his hammers and laid 'em down. And he never got up from the cold, cold ground."



4 Winner of the race by several yards is John Henry. Chorus sings: "He could swing his hammers like a dynamo, best steel-driver on the C. & O."

6 Funeral scene is touching. Deacon says: "John Henry didn't die. . . . He just showed that a man can do anything a machine can do."

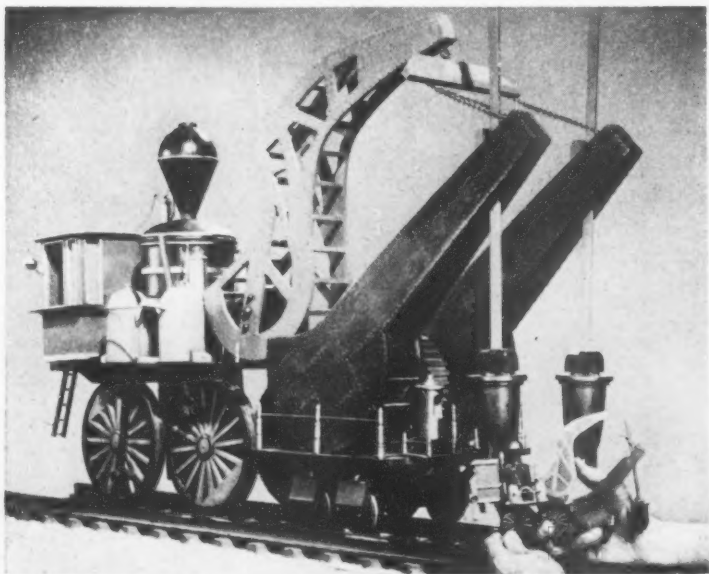




On set, John Henry sits on a hill for the camera. Some 12,000 frames such as this one must be set up for 7-minute short. Movements are changed by hand.



Small-lens camera moves in to shoot John Henry talking to his mother right after he was born. Note size of puppet in relation to cameraman's hand.



Dreaded Inky Poo, the steel-driving machine, is made by hand. John Henry calls it: "An engine that could hammer, while the steel sparks flew."



Luvenia Nash Singers did all the music for the picture, singing hymns and chanting famous songs about John Henry. No instrumental music is used, only the chorus.

LITTLE JASPER SERIES DRAWS PROTEST FROM NEGRO GROUPS

GEORGE PAL was the first man in the world making technicolor movies with puppets. Six years ago, his first movie carried the trademark Puppetoon and combined the puppet and the cartoon into a new motion picture medium. Brought to this country in 1939 by Paramount Pictures, Hungarian-born Pal was installed in a private studio in Hollywood. Here with the aid of fifty craftsmen he has created such shorts as *Tulips Shall Grow Again*, *Wilbur The Lion* and the controversial *Little Jasper* pictures.

Pal's best known Puppetoons are the Jasper series. Jasper, a Negro boy with a wide, white mouth, romps and scurries through adventurous tales like *Jasper and the Watermelons*, *Jasper's Close Shave*, *Jasper and the Haunted House*, *Jasper and William Tell*.

While Pal says, "Little Jasper is the Huckleberry Finn of American folklore in my opinion," his Puppetoons have been criticized by Negro and white newspapers, organizations, and notables as perpetuating the myth of Negro shiftlessness, fear, and childishness.

Pal himself is unable to understand this criticism. He "doesn't want to hurt anyone, especially now." As a European not raised on race prejudice, he takes America for what he finds in it. To him there is nothing abusive about a Negro boy who likes to eat watermelons or gets scared when he goes past a haunted house. But to American Negroes attempting to drown the Uncle Tom myth that Negroes are childish, eat nothing but molasses and watermelons and are afraid of their own shadow, Jasper is objectionable.

Pal does not use, as other cartoonists do, white actors that talk "like Negroes." He employs the finest Negro talent available.

Most objection to the *Little Jasper* series is directed against Professor Scarecrow and his friend Black Crow, who talk in Amos 'N' Andy dialogue. Pal recently took them out of the Jasper pictures but some white audiences objected.

In making Puppetoons, a series of solid figures (each one representing the different stages of a particular action) are photographed in sequence. There are hundreds of models of the same puppet in different positions. When Jasper walks, for instance, possibly twenty-four puppets in different walking stages are photographed separately. When flashed onto the screen, the separate Jaspers blend into one image. For closeups, large heads are made. If the script calls for a wink or a smile, ten to fifteen heads might be used in series depending on the speed desired. But large or small, all heads, all bodies, and all parts must match each other perfectly so that the illusion of reality and movement holds.



Duke Ellington and George Pal talk over one of the sequences in the new Puppetoon production, *Date With Duke*. Pal is planning to do a puppet *History of Jazz*. He is a former architect who turned to animated puppets and opened a studio in Eindhoven, Holland. His first puppet actors were cigarettes.

NEWEST George Pal project is a series of shorts featuring top-ranking Negro musicians playing duets with Little Jasper.

First features Duke Ellington in *Date With Duke*, an elaborate Technicolor film combining humans and puppets on the screen for the first time. In this movie Ellington's *Perfume Suite* will be introduced to movie lovers. It will be performed by an all-puppet crew but actually recorded by the Duke's own men.

Ellington will be seen as conductor and piano soloist.

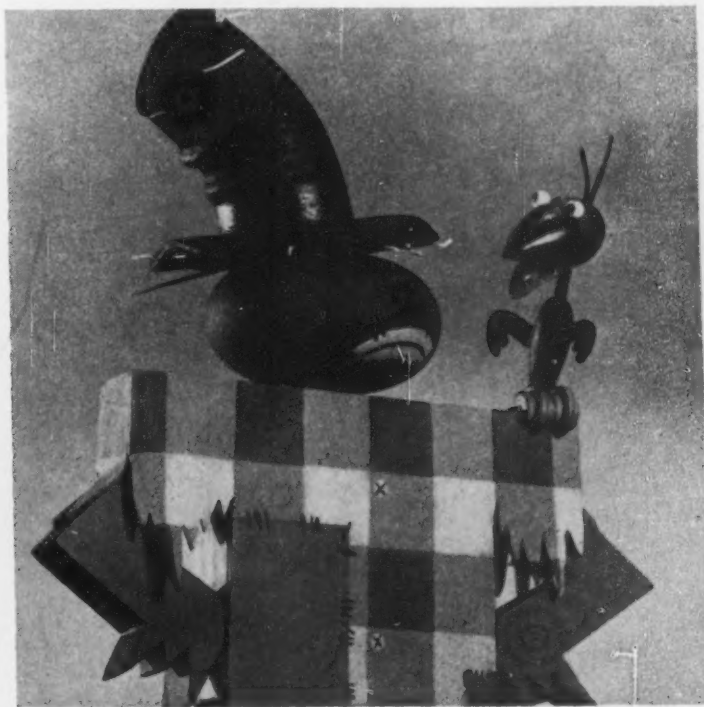
It was the novel aspect of the film that induced the Duke to accept Pal's invitation to star in the first of a series for which Louis Armstrong and Woody Herman are also already booked. Herman's film will be titled *Rhapsody in Wood* and will tell the story of the birth of his clarinet from the limb of an ebony tree. Woody's theme, *Blue Flame*, will be included in the score.

Pal hopes to keep a loose balance between fiction and fantasy in the new films, but there is no limit to what can be done. This will be the first time popular tunes have been interpreted visually on the screen other than by Disney's cartoon-type products. Pal's method of photographing puppet and human simultaneously is a secret.

Date With Duke will be released this month, in time to compete for the 1946 Academy Awards.



Little Jasper has the pop-eyed, big-mouthed stereotypes of most movie cartoons. Ghosts and watermelons have been featured in several of the Jasper shorts.



Professor Scarecrow and Black Crow speak in Negro dialect, follow the Amos 'N' Andy braggart pattern. Recently they have been omitted from some Jasper shorts.



Tougaloo's 500-acre campus and woodland ex-plantation was bought through Freedman's Bureau by American Missionary Association in 1869. Valued at \$25,000, it devotes a large part of its land to farming, raises most of its food. Name comes from Indian *Tuckaluk*, meaning "between two brooks." College is situated between two creeks.



Church of nonsectarian Tougaloo was built in 1901, has a fine pipe organ. Student paper's informal survey recently revealed that Tougaloo undergraduates like church but favor discontinuing compulsory church attendance.

A SLAVE MANSION

IN THE educational wilderness of Dixie, most small Negro colleges are more than just isolated way-stations. To a degree unbelievable to Northerners, colored schools are the center of Negro life for miles around.

Typical is Tougaloo College, the only private college for Negroes in the entire state of Mississippi.

Visitors who step off the Illinois Central Railroad platform in the city of Tougaloo (population 19) and see hens scratching in the dirt road before a few patchy buildings are totally unprepared for the beautiful college which stands in the clearing at the end of 500 yards of tree-lined road. Here sharecroppers from all of Madison County find care for their minds, bodies and spirits in Tougaloo's library, hospital and church. Not only does Tougaloo offer college courses but elementary, high school and teacher training schools for 575 students.

Tougaloo occupies its place as a community center not through choice but because no one else has assumed the cradle-to-grave responsibility which the state of Mississippi has ducked. True, the 190 students in the primary school have been given three teachers who get the munificent sum of \$52 a month for six months to raise knowledge to sixth-grade level. But Madison, like 14 other state counties, receives not a cent from the County Board for a Negro high school. So Tougaloo teaches 140 teen-agers, many of whom go on to college there.

Most beloved and best-known feature of Tougaloo is "The Old Mansion," a romantic antebellum plantation house which escaped Sherman's march to the sea only because it was so hidden away in the moss-hung woods. Freshmen who run up its wide, curved staircase to President Judson Cross's apartments learn from his historian-wife the sentimental and ironic story of the college's beginnings.

She tells them of Nathan Body, the young landowner who wooed Laura Jiggets, an exacting belle who demanded in true fairy tale tradi-



"The Old Mansion" students call antebellum plantation house built and then deserted by an embittered lover. It now houses the administration offices and, on the second floor, President Judson L. Cross and family. State capitol is visible from cupola, which was built to ease a homesick Jackson bride-to-be.

BECOMES A COLLEGE

tion that her wooer build her the fairest house in all Madison County. Undismayed by the materialistic tinge on her love, Body directed his slaves and convict laborers to build a graceful two-story structure of 13 spacious, high-ceilinged rooms. It even had a ballroom, with a dais for musicians and high, wide windows past which he imagined himself waltzing with his exacting bride-to-be.

Some say that she resented his cruel treatment of his slaves; others insist that she yielded to another suitor who promised he would "build thee more stately mansions, o my soul." At any rate, Body pocketed his engagement ring, locked the bridal mansion, and retired to a small house in the rear until the mansion was sold to a Union general named McKee.

He soon wearied of trying to reform the South, and sold it in 1869 to the American Missionary Association, which started Tougaloo and still pays its salaries and chooses its trustees. This remarkable group, since its conception in 1839, has concentrated on practicing Christianity instead of verbalizing it. Very real guidance and financial aid have been given to over 500 Negro schools and colleges.

Since the 1920's, when the industrial-training ideal of Negro education began taking the downgrade in favor of liberal arts, more and more Tougaloo graduates have become lawyers, doctors, teachers and ministers, after graduate work at such exacting centers of intellectual sophistication as the University of Chicago, Columbia and Boston University. Many are now big-city residents, like Irvin C. Mollison, the first Negro federal judge, Illinois State Representative Corneal Davis, and Lemuel Foster, first Negro in Macy's personnel department.

But Tougaloo is equally proud of Jackson High School Principal Isaiah Sanders and others who remain in the South, often on tiny salaries, battling with patience and determination to bring light to the United States' most illiterate state.



Railroad's Jim Crow sign greeted Tougaloo's 125 student and alumni vets when they returned from war. President Cross calls racism U.S.'s biggest problem, "challenging us to make democracy which we promised the whole world more real."



Physical education training embraces games and modern dance as well as calisthenics. Athletic coaches are also academic professors, which makes for close student-faculty relationships. Sports have been largely female, as girls outnumber men 4 to 1. Female preponderance is normal for Tougaloo, whose vets say this is its best feature.

WHILE Tougaloo admittedly lags behind other colleges in some respects, it is a shining light in the intellectual murk of Mississippi. Not satisfied with its B rating from the Southern Association, although this is sufficient to admit its graduates to any school demanding the B.A. degree, it is constantly striving to improve the quality and quantity of education for which its students yearly pay \$450.

Former President William Trumbull recalls the college in 1913 as "virtually an industrial high school with a minute college appendix."

In 1924 only one degree was granted; today

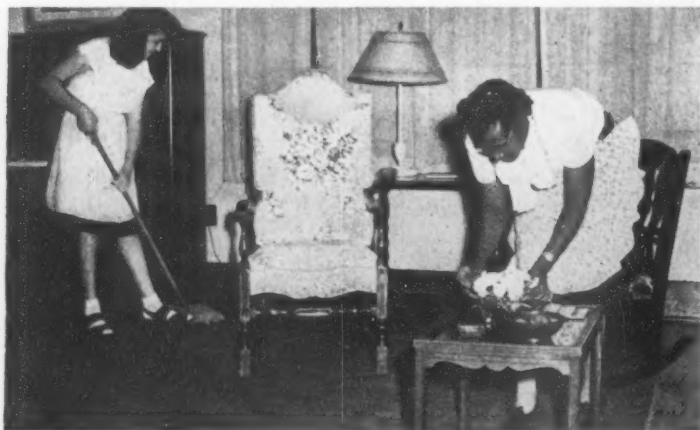
275 are in the liberal arts college. Only five full-time teachers staffed the college in 1927; today there is a staff of 47, three-fourths Negro, which includes 18 college professors, eight high school teachers, and six in the elementary school.

The old library, which a professor said contained "tons of obsolete theological literature," has been weeded and expanded to 14,800. A total of \$207,000 is being spent on enlarging it, as well as building a new dorm and gym.

In 1919 students bathed in cold douses of cistern water and slept on cornhusk mattresses, rushed shivering on winter mornings to dress

around the corridor stoves. The buildings were in bad repair, inadequate for their purposes, and decorated inside and out with a dispiriting reddish-brown paint. Legend now says that the AMA got a carload of the paint at bargain prices, and for many years other AMA schools (presumably including Dillard, New Orleans, LeMoyne, Talladega and Tillotson) all wore the same mournful hue.

Today's new dormitories and classrooms would be attractive additions to any campus, even if they make no mark as courageous architectural departures from traditional college buildings.



Practice housekeeping bungalow was built in 1929 to give girls more workouts and less theory in popular home economics major. Courses include housing, dress design, child care, nutrition. Immaculate buildings are kept that way by students.



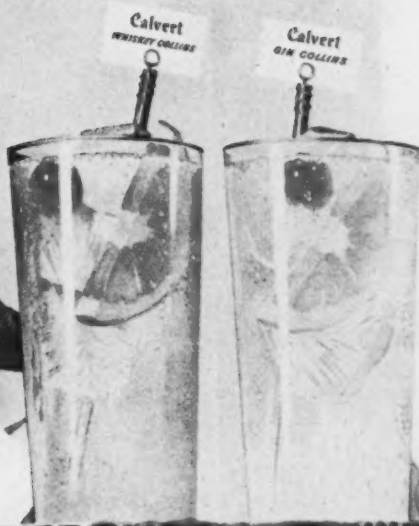
Typing, one of nine secretarial courses offered, makes a student much in demand on college paper, *Tougaloo*, when coupled with journalistic ability. Paper's latest editorial enthusiasm is over new co-op soda shop, home of tall cokes and jukebox.



Try the NEW Taste-Tempter... Calvert Whiskey Collins

As country clubs from coast to coast, it's the women's most glamorous. Rolling and stretching yourself... It's a Cultured Whiskey Cullins and note why champagne are cheering? Cultured's cultured. Pomegranate Blending makes possible the more highly refined whiskey taste. The gives you more refined and champagne in your

long *Travis & Albert Collins*—without overpromising the delicate flavor of either virtuoso's improvisations. But if you are still faithful to the true-beamed Tom Collins, made a bit gay, Gilvert has an extra surprise for you: not a "Quiet One" Tom Collins! Read the notes—let a brave Collins author war-



CALL THE A-TALENTED CONSULTANT

In a tall Collins glass, squeeze 8 juice of one fresh lemon. Sweeten with sugar, or honey, to taste. Add a slice of Calves Club®. Fill with ice and charged with Sprite. Add a cherry, a slice of orange, and enjoy yourself!

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Call the Calvert Gin when you order a Tim Collins Protocol Blending with an exclusive Calvert "smoothener" make your gin, with an "Juniper D-8" growth, rich, aromatic. Follow the recipe above, with Calvert Gin instead of whiskey.



Colony: Keweenaw Island, Wisconsin, 420 Feet - 425. Gravel Shells
 Source: Lathrop, Unpublished Manuscript, City Coll. 38. Photo:
 1977-1978. Keweenaw Island, Wisconsin. Photo: Dan Bern, Lathrop, Wisconsin, New York City.

Typical full page magazine ads featuring Maurice Hunter are these four for whiskey, autos and soap. He owns over 2,000 costumes which he uses for his various modeling jobs.

THE MAN IN THE ADS

Maurice Hunter pops up on billboards all over U.S.

THE NEXT TIME you see a Negro's face on a cigarette or whiskey ad, the odds are 1,000 to 1 that it will be Maurice Hunter.

A tall, rangy man of 46 whose hair is just beginning to turn grey, Hunter has appeared in thousands of billboards, posters, magazines and store windows all over the country. He is the most versatile Negro model in the advertising world, has been called "the world's most photographed Negro."

Hunter has been a model since 1918. He has posed for so many ads that his clippings fill a dozen scrapbooks, three of which are in the New York Public Library. He has a good working association with the famous John Robert Powers Agency. Powers was the first New York model agency that put him to work posing for liquor ads. The Harry Conover Agency also uses Hunter.

The South African-born dancer who turned artist's model has posed for every conceivable type of ad. Look at a Coca Cola ad and you'll see Hunter as several bemused natives watching GIs sipping "cokes." One month he ap-

peared in *Modern Romances* magazine as a hot saxophone player; another he was a bass fiddle player in a gasoline ad. Most of his poses, however, are the run-of-the-mill butlers, chauffeurs and Pullman porters.

Despite his virtual monopoly on the Negro model business and his constant appearance in millions of copies of magazines and newspapers, Hunter claims he does not make too much from his work. "Twenty-five dollars was the most money I ever got for one job," he says. "That was for a whiskey ad and I had to pose all day."

At the New York World's Fair, an eight-foot poster of him in a white jacket and an attendant's cap was featured in front of "Railroads on Parade." But he was paid only \$5 for that job.

Because of the low financial return, Hunter would like to leave the model business after 28 years. He wants to break into the movies and put to use his remarkable ability to change his facial expression from hatred to fear in five seconds flat.

Continued on Next Page



Assignment for day's work is picked up by Hunter at the Society of Models, which gets 10% of fee.



In studio of Hans Geiger, noted commercial photographer, he responds with necessary pose for an ad.



In art class at Pratt Institute in Brooklyn, Hunter poses in the nude for students.

PERFECT PHYSIQUE MAKES HIM A PERFECT MODEL

BORN in Darby, South Africa, the son of a Zulu chieftain, Maurice Hunter was adopted by a missionary at the age of six. The missionary's name was Maurice Hunter and the youngster later took the name as his own (his tribal name is Cokas Kwakas which means Dawn Sunday). The missionary took him to Dutch Guiana where he learned to speak English. He still has a Dutch accent.

When he was 12, he was brought to the U.S. with the idea of making him a missionary so he could return to his native Africa and teach religion.

Settled in a Brooklyn apartment, Maurice was sent to public school. The routine proved too much for him. He picked up and ran away from home one day. Then he began a drifting from one job to another as he tried to find himself. He blacked shoes, washed windows, ran errands and elevators. One day, he was noticed by a young Negro woman who, observing his fine build and mobile features, suggested that he take up her line of work as a model.

She gave him her card and told him to go and see an artist friend of hers, Dean Cornwell (famous for his mural work at Radio City), about a job. He went to Cornwell's studio the following day, and the artist hired him to pose for a "head." Later, Cornwell asked him if he would consent to pose in the nude. Hunter said he didn't mind at all.

From working for Cornwell, he went to the Art Students League, posing in the nude.

Since then he has posed for such outstanding artists as Hans Geiger, Daniel Chester French, Robert Henri, Eugene Savage, Walter Biggs, Norman Rockwell and Hubert M. Stoops.

In art circles, he is credited with a perfect

physique . . . 5 feet 11 inches and weighing 165 pounds. His power of endurance is extraordinary.

At the Pratt Institute in Brooklyn, where he poses for art classes, his anatomy makes him exceptionally adaptable to such work.

There are reports that he walks off the model stand when the students are too noisy or display signs of inertia.

He is untalkative. He walks through Pratt, rubbing shoulders with students, with a complete air of self-absorption.

A sitting of three hours in a posed position requires patience and easiness of mood and temperament. He is constantly being complimented by the people for whom he poses. They call him one of the best models they have ever worked with.

William Victor Gorham, instructor in figures and anatomy at Pratt, characterizes Hunter as "long, angular and sinewy" and an unusual model.

"I was scared to death when I took up modeling," Hunter explains, "but when I began to make some money out of it, I thought, why not stick to it? After all, a man should do what he's best fitted for, and this is what nature seems to want me to do.

"I didn't like posing at first. I thought I was wasting my time. It didn't pay enough. And besides, I was a young fellow and didn't take things seriously. But after I found that I could bring a better understanding between peoples and races, I had a better appreciation of modeling. Art is a wonderful thing . . . it breaks down prejudices and brings races together.

"The people I work with are very serious, even the students. The professionals have a

job to turn out and can't afford to fool around. Everybody I work with is cooperative."

Hunter had a unique experience while posing in the nude many years ago. He nearly froze to death.

"It wasn't the artist's fault," he explains. "I was posing in a small studio and the artist worked fast because time was limited. He was so absorbed in his work that he didn't notice the room was getting colder by the minute. I noticed it, but said nothing, thinking the heat would automatically come on again soon.

"After several hours, my teeth began to chatter. The cold winter wind was seeping through a crack in the window and going right through me. Still I said nothing. Suddenly, the artist muttered a surprised exclamation . . . he was cold!

"By that time, I was unable to move my left arm without severe pain. It had begun to freeze. I began rubbing it, and after a while the blood began circulating again. It seems something had happened to the pipes in the house, and the steam had been turned off for a few hours. The main thing was that the picture was finished on schedule."

In 1943, he posed for the war bond drive at Washington Square, in a Moroccan costume. The portrait was sold to the highest bond bidder for \$1,500. The Arts Guild presented him with a medal for his patriotic services.

In addition to posing at Pratt Institute for the past 20 years, he has posed for the Yale School of Fine Arts, the Chicago Art Institute and the Albright Gallery in Buffalo.

Hunter appeared in the opera *Aida* with the late Enrico Caruso. He believes Caruso was the greatest singer of all time.



In New York's Penn Station, Maurice Hunter's head was used as part of a huge photomural on typical railroad employees. Hunter was picked by the Pennsylvania Railroad to show their idea of a clean-cut, well-groomed station porter or red-cap. Hunter has posed as long as 14 to 16 hours a day.



Scrapbooks at the New York Public Library contain thousands of clippings of ads for which Hunter posed. They are maintained by Eleanor Mitchell of art section.



Collecting shoes is Hunter's main hobby. He owns shoes of every shape, age and size. Hunter is a bachelor, lives alone in an apartment in Harlem.



Minus makeup, Canada Lee gets ready for whiteface job, says: "I hope it will be a long step toward becoming actor Canada Lee, not Canada Lee, Negro actor."



Covermark, commercial cosmetic, is applied by Mildred Black. She has large "port wine" birthmark on right side of her face, but cosmetic obliterates it.



Grotesque effect is achieved at the half-way mark. Brow and lash area is left dark, requires no further makeup. Critics lauded Lee's performance.

CANADA LEE IN WHITEFACE

Ex-jockey cracks two stage traditions in single year

WHEN ex-jockey, now-Broadway-star Canada Lee donned whiteface and a satin doublet on a Boston stage to play the villainous Bosola in *The Duchess Of Malfi*, a 17th Century melodrama, he broke a second theater tradition in a single year. For the first time a Negro actor in America was playing a white role in whiteface. Earlier Lee had become Broadway's first Negro producer when he staged *On Whitman Avenue*.

Lee's newest theatrical triumph might be termed the fourth step in the emancipation of colored actors, marking the presentation of an actor solely on his ability and without thought of his color. The first two, the departure from minstrel and menial roles, are still in process. Precedent for the third—inter-racial co-starring—was set by Paul Robeson in *All God's Chillun Got Wings* and 20 years later

in *Othello*. Canada Lee has gone far in now reversing the burnt-cork tradition in makeup.

The somewhat weird effect on these pages disappeared under footlights (see opposite page). Critics found Bosola's race anonymous. An Elizabethan wig and greasepaint used by a Fifth Avenue shop to cover birthmarks and burns converted Lee into a somewhat swarthy villain with a broad nose.

The American stage finally allowed a Negro to play a white man almost a hundred years after Ira Aldridge, famed pre-Civil war Negro thespian, played Macbeth, Shylock and King Lear to the plaudits of European audiences. England, where Aldridge had his biggest following, will also get a chance to see Lee soon. He is to play in *Othello* on an 8-month U.S. tour and then go to Australia and England in the play.



Cream-colored makeup awaits rouge on lips and sides of nose, dusting of peach-colored powder to remove shine. Highlights will be given bridge of nose to make it more prominent. Cosmetic is perspiration-proof, enables skin to breathe normally.



Wig of long brownish hair hides Lee's cauliflower ears, partly obliterates punch-blind eye received in pugilist career. Producer Paul Czinner was accused of having publicity value in mind. However, press stunt faded before Lee's ability.

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Canada Lee on stage in whiteface
with Hollywood's John Carradine

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WHAT'S AHEAD FOR THE NEGRO IN '47?

WHEN tottering Father Time draws the curtain on 1946 this New Year's Eve, will 13,000,000 colored Americans have genuine reason to raise the roof with gaiety in greeting the diapered tot with the bow-tied ribbon labeled 1947?

Win, lose or draw in the 1947 sweepstakes of life in America, the Negro will make merry and blow his top at midnight. He did it even in the dismal 30's—more as escapism than real celebration. But 1947 is not 1932. It doesn't take a soothsayer or even a crystal ball to see 1947 as a hopeful and promising year worthy of welcoming with festive spirit and thankfulness well symbolized in the bountiful table presided over by Howard University's President Mordecai Johnson.

Where does the Negro stand as he crosses the threshold to 1947? An inventory reads as follows:

- The Negro's standard of living today is higher than at any time in American history.
- The Negro's record of achievement in every field in U. S. life is at its greatest peak.
- More Negroes are working today at more and better jobs than in any year since slavery was abolished.
- More Negroes are registered and have the right to vote than in any year since the 15th Amendment was ratified.
- The number of Negroes attending schools, from elementary to college classes, is at a new high.
- More Negroes are members of labor unions than in any period since the Knights of Labor was formed.
- The Negro birth rate is higher, the Negro death rate lower and the Negro's health better than in any years since the first slaves landed in Jamestown, Virginia, in 1619.
- White America is more conscious of its guilt on the Negro question, more understanding of the darker brother than in any other era of history.

Looking forward to 1947, the tenth of the nation that is Negro is better-housed, better-fed, better-clothed than at any time in the four centuries black men have lived in America.

Political Balance of Power

IT HAS NOT been an easy nor overnight advance for the Negro to his present status and the road ahead to the final goal of full freedom for the colored citizen under the American flag is beset by many detours. But the Negro can justly be proud and triumphant in his magnificent progress which is a testament to his hunger for liberty. He can take pride in his advances and chart the path to the future by continuing to display the fight, the valor and the ability that has brought him the benefits he enjoys today.

Because the colored voter today constitutes the political balance of power, because the presidential election year of 1948 is in the offing, the Negro is in a better strategic position to battle for first class citizenship on all fronts. By intelligent militance, by practical, down-to-earth horse trading with the powers-that-be, by selling his vote to the highest bidder not in dollars but in opportunity, the Negro can make 1947 a decisive year in his forward march to security, prosperity and racial peace.

Threat of Depression

UNFORTUNATELY in the arena that constitutes the biggest threat to Negro progress, he can do little. This is the economic field where depression ominously is in the offing. One Wall Street crash with its consequent wrecking of business can in one sweep wipe out all the gains of Negro America in the past decade. For as Georgia's

ex-Governor Ellis Arnall warns in his new book *The Shore Dimly Seen*, "The Negro is in desperate danger of becoming, in the next depression, the scapegoat, if prompt, energetic measures are not taken to prevent a spread of the fascist philosophy in this country."

Still in the lower income brackets—the one out of every five families that in 1945 had a total income of less than \$20 a week—most Negroes will fare worse than any other group in a depression. Much as the Negro has pushed his way up the economic scale during the war years, 1947 still finds him at the bottom of the heap economically. Facts like these emphasize where he stands:

- In New York City, six out of every ten Negro women are still working as domestics in private homes, the National Urban League reported.
- In Detroit, one out of every two jobless drawing unemployment compensation is Negro, according to the Negro Newspaper Publishers Association.
- In Chicago, Negro veterans were 17.5 per cent of the ex-GIs in the "52-20 Club," USES figures showed.
- In the United States as a whole, although 61 million people are employed, counting men in the armed forces, more than half a million Negroes are jobless.

Room For Optimism

BUT despite these figures, Negroes are relatively well off—if a slump does not hit. Many have substantial savings and war bonds. Thousands have been able to buy their own homes and farms during the war. Negro insurance companies report an all-time high of close to 4,000,000 policy holders with insurance in force amounting to more than \$700,000,000.

If there has been some recession since the end of the war, it has been nowhere near what pessimistic sociologists and economists predicted. The 726,000 Negroes who worked in war industries which were hardest hit by layoffs in reconversion to peacetime have found other jobs—even if not always in the same high pay bracket. Many who learned new skills have been able to find work in their new field.

As long as the current postwar boom continues, full employment is virtually a certainty. And with full employment, Negroes have been able to achieve fairer employment. The law of supply and demand in a short labor market has been able to accomplish many wonders that the Fair Employment Practices Act, if passed, would have assuredly brought to pass more swiftly but possibly with tension and violence.

Citizens of America

CONSIDERING the sum totals, Negro America has much for which to be thankful, much to celebrate this New Year's.

The outlook for the morrow, filled as it is with many "ifs" and "buts" concerning a possible depression, is basically hopeful even if only because more and more white Americans are becoming convinced that the Negro deserves a better opportunity to earn a living and take his place as a citizen of the community.

1947 will mark 100 years since the republic of Liberia was founded as a country where Americans could ship Africans back to their native land. In the century that elapsed since those slave days Negroes have come a long way towards the time when they can stop calling themselves Afro-Americans and just speak of themselves as Americans. As 1947 is ushered in, they can have more confidence that the day is not far off when they, like the millions of Germans, Russians, Dutch, Poles, Swedes and other nationalities in this country, can forget their "old country" and call themselves Americans in the truest sense of the word.

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King Cole samples some tamale pie and says: "This is the kind of stuff of which I never get enough. Whether in Maine or Spain, tamale pie is my favorite dish."

date with a dish

TAMALE PIE FOR NEW YEAR'S EVE

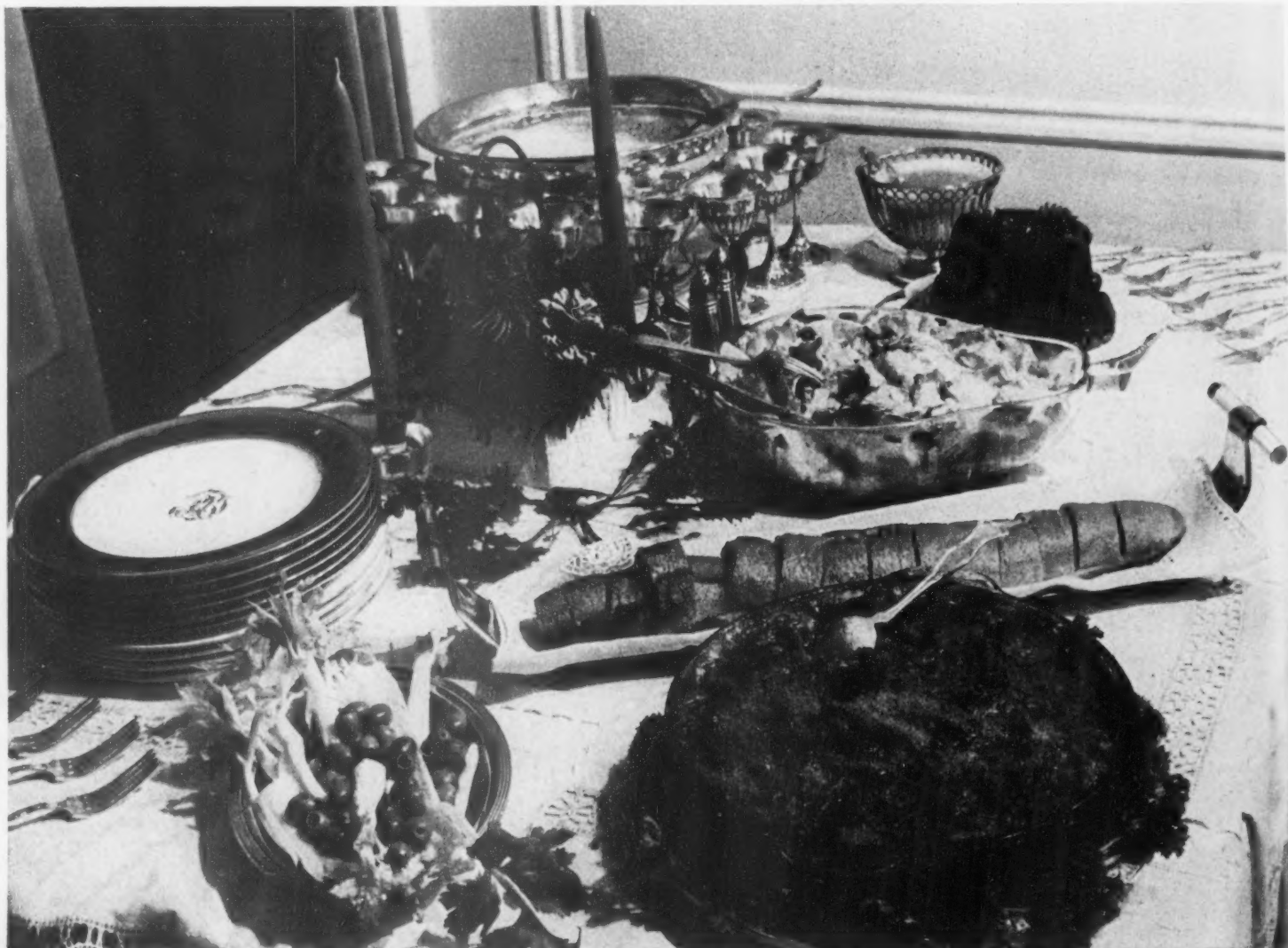
By Freda DeKnight

OLD King Cole may have been a merry old soul but young King Cole, reigning monarch of musical trios on stage, screen and radio, is even merrier when he can latch onto his favorite dish—no, not fish, but spicy and spectacular tamale pie. He and his merry men have found tamale pie truly a work of culinary art and are planning a New Year's Eve party this year introducing this popular California recipe to their New York friends.

With tamale pie, a popular New Year's Eve menu should feature: French bread with garlic butter, tossed green salad, celery and olives, fruit cake pudding with hot rum sauce, and egg nog.

Tamale pie, whether served in a penthouse, patio and kitchen table, is a luscious treat, easy to make and economical, yet decidedly different. It can be prepared long before mealtime, placed in the refrigerator until ready to bake. It's simple enough for any housewife yet fancy enough for the best of chefs. And for New Year's Eve, it's just the right festive dish.

For King Cole, it stacks up as a No. 1 favorite right next to that other kitchen specialty he made nationally famous—*Frim Fram Sauce*.



Buffet table featuring tamale pie, a big punch bowl full of egg nog and tall colored candles is sure to make a hit at a New Year's Eve party.



1 Chop 3 onions, 2 green peppers, 2 pods garlic, 1 stalk celery, several sprigs of parsley. Sauté in fat, add 2 pounds of meat or chicken. Cook until done (about 20 minutes). Add can of kernel corn, jar of ripe olives, medium size can tomato puree, ¼ tablespoon thyme, 2 tablespoons chili powder, one tablespoon paprika, 2 bay leaves, salt and pepper to taste. Simmer 15 to 20 minutes longer.



2 Cook 2 cups of corn mash (yellow or white) in 2 cups of water until thick. Season with salt, pepper and paprika. Line baking dish with mush, add mixture.



3 Spread layer of corn meal mush over top of casserole. Sprinkle with Italian cheese. Bake in moderate oven 45 minutes. This tamale pie serves eight.



Trio settles down on soft sofa for helpings of tamale pie. Now featured regularly on a NBC broadcast Saturday afternoons, the Wildroot program featuring Nat Cole, Johnny Miller (left) and Oscar Moore is the only coast-to-coast radio show starring Negro talent.



Topping off New Year's Eve with a brandy egg nog toast, the trio faces 1947 with confidence. In six short years they've come a long way in the entertainment world, plan to give a series of concerts across the nation soon. Nat Cole has written a piece called *Concerto for Three* for the tour.



Soaring through the air in spectacular style, John L. Simmons broad jumps a sensational 23 feet 4½ inches although he will not enter high school in Los Angeles until next month. Famous track coach Walter Christie, once at the University of California, says: "He has the mark of a true champion."

TRACK WHIZ

Speedy Coast youngster looks
like sure 1948 Olympic champ

IF THE United States unleashes another Jesse Owens at the London Olympics in 1948, the new track wonder will probably be a shy, rangy 15-year-old Californian named John L. Simmons.

Due to graduate from the Oakland, Calif., Hoover Junior High School this month and move to Los Angeles to enter high school, Simmons has already broken a flock of high school track records and defeated some of the best college athletes on the West Coast. He is the most likely successor to the great Owens

in the hierarchy of national track immortals.

The Ohio State flash broad-jumped 24 feet 11 inches when he was 17 but Simmons who has yet to perfect his technique jumped 23 feet 4½ inches when 14. Owens ran the 100-yard dash in 10.2 seconds when he was 16. At 14 Simmons turned in the same time.

Johnny Simmons at 14 was the baby of Look Magazine's All-American High School Track Team picked by A.A.U. topkick Dan Ferris as prospects for America's 1948 Olympic Team.



Starting crouch is secret of Simmons' bullet-like take-off in sprints. His coach debunks idea that Negro track stars are tops because of "big feet." As proof of "what hokey this is," he points to Simmons' size 9 shoe.



In action, Simmons is a picture of grace and great power. His coach says the 220-yard distance will be his best event. "He only just gets rolling in the 100." In Pacific AAU meet, he beat top college sprinters in the 100-yard dash.

Happy New Year

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Continued on Next Page

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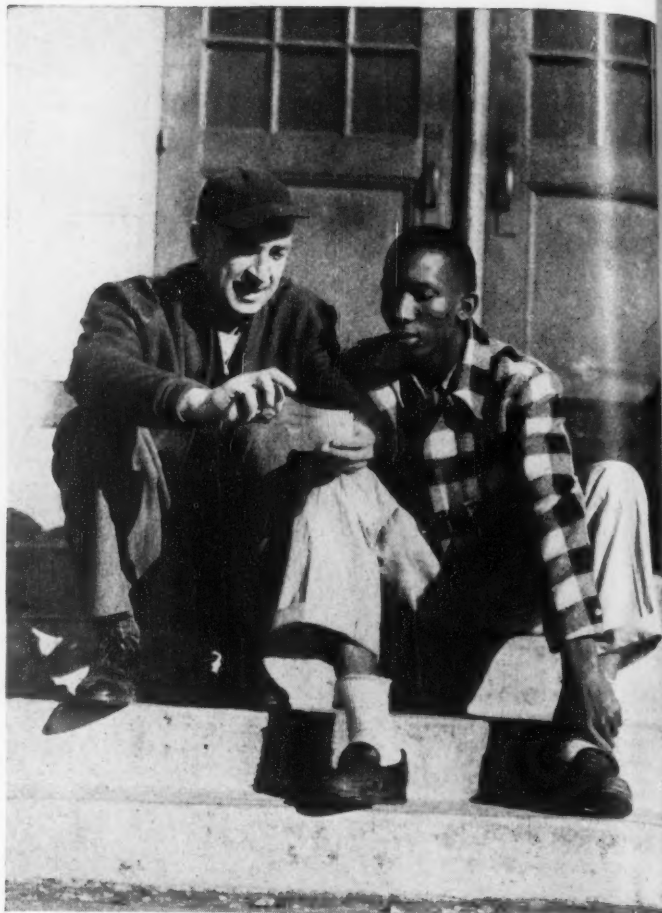
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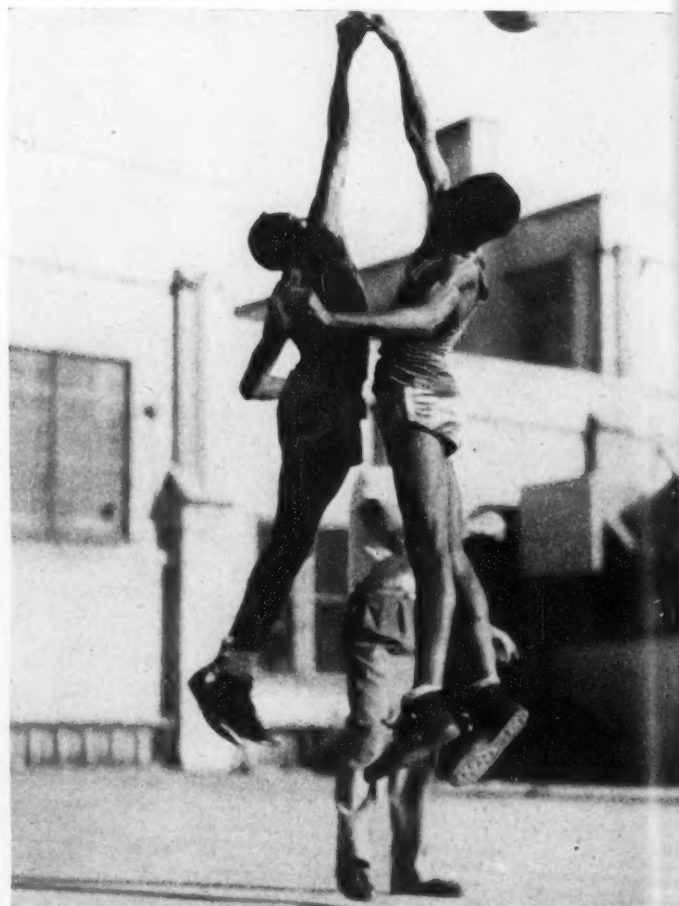


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Analyzing his style from action photos, Coach Al Sarzin gives John L. pointers technique. Hoover School Principal Douglas Miller says, "It's no secret that John L. has put us on the map. I'm proud to be able to call him one of my boys."



An all-around athlete, Simmons (left) is captain of his school's undefeated basketball team which last season won the league championship. John L. was the league high scorer averaging 18 points per game. He has also played football.



Schoolmates at Hoover Junior High lionize Simmons, who has brought the school more glory than any athlete in its history. He probably will go to UCLA when he enters college. He is interested in electrical work and professional coaching.

SIMMONS ROUTS COLLEGE DASH STARS IN TOP WEST COAST TRACK EVENT

UP UNTIL last Spring, young Johnny Simmons had been confining his track efforts to local high school meets with phenomenal results. When he decided to compete in the annual Pacific Athletic Association meet, some of his warmest supporters felt he was making a mistake in going out of his class to face older, stronger athletes from West Coast colleges. Simmons confounded his doubters with sensational triumphs in the 100-yard dash and the running broad jump. He was immediately tagged an Olympic prospect.

The public attention drawn by his precocious athletic genius has been a little bewildering. He confesses to being "really bowled over" by his selection for the All-American High School Track Team. "I realized for the first time," he admitted, "how far I might be able to go if I really buckled down and tried."

John L. began his athletic career at Huntington Grammar School in Los Angeles when he was in the third grade. Within a few months he cornered most of the school's championships in dash events. Six years ago his family moved to Oakland. When he entered Hoover Junior High, however, the school had no track team. John L. had to content himself with becoming captain of the basketball team and high-point man of the local league.

Last February, Coach Al Sarzin came to Hoover and began to organize track sports. John L. was a sensation from the start.

No one is more aware of Simmons' great future in track than Coach Sarzin, who considers him potentially greater than Jesse Owens. Realizing that forcing Simmons' development might do the youngster irreparable harm, Sarzin is having his youthful protege uncork his tremendous power in easy stages.

In September, young Simmons injured his knee while playing football. Sarzin has made a lesson of this experience and now has convinced the youth that he must avoid rough contact sports if he is to make a real name for himself in track. The California youngster has seen Jesse Owens run several times and looks up to the Ohio State flash as a great athlete and top sportsman. He shows respect and admiration for Owens' "very smooth form."

Like Owens, John L. is quiet and level-headed. He takes praise in stride. A good student and popular with his schoolmates, he was recently asked to run for student body president. With his usual aversion to the limelight he declined. "I attract too much attention as it is," he said.

Brutus Hamilton, present track coach at the University of California, frankly states, "Simmons will probably be the youngest member of America's Olympic team if he continues to live the life of an athlete."

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Analyzing his style from action photos, Coach Al Sarzin gives John L. pointers on technique. Hoover School Principal Douglas Miller says, "It's no secret that John L. has put us on the map. I'm proud to be able to call him one of my boys."



An all-around athlete, Simmons (left) is captain of his school's undefeated basketball team which last season won the league championship. John L. was the league's high scorer averaging 18 points per game. He has also played football.



Schoolmates at Hoover Junior High lionize Simmons, who has brought the school more glory than any athlete in its history. He probably will go to UCLA when he enters college. He is interested in electrical work and professional coaching.

SIMMONS ROUTS COLLEGE DASH STARS IN TOP WEST COAST TRACK EVENT

UP UNTIL last Spring, young Johnny Simmons had been confining his track efforts to local high school meets with phenomenal results. When he decided to compete in the annual Pacific Athletic Association meet, some of his warmest supporters felt he was making a mistake in going out of his class to face older, stronger athletes from West Coast colleges. Simmons confounded his doubters with sensational triumphs in the 100-yard dash and the running broad jump. He was immediately tagged an Olympic prospect.

The public attention drawn by his precocious athletic genius has been a little bewildering. He confesses to being "really bowled over" by his selection for the All-American High School Track Team. "I realized for the first time," he admitted, "how far I might be able to go if I really buckled down and tried."

John L. began his athletic career at Huntington Grammar School in Los Angeles when he was in the third grade. Within a few months he cornered most of the school's championships in dash events. Six years ago his family moved to Oakland. When he entered Hoover Junior High, however, the school had no track team. John L. had to content himself with becoming captain of the basketball team and high-point man of the local league.

Last February, Coach Al Sarzin came to Hoover and began to organize track sports. John L. was a sensation from the start.

No one is more aware of Simmons' great future in track than Coach Sarzin, who considers him potentially greater than Jesse Owens. Realizing that forcing Simmons' development might do the youngster irreparable harm, Sarzin is having his youthful protege uncork his tremendous power in easy stages.

In September, young Simmons injured his knee while playing football. Sarzin has made a lesson of this experience and now has convinced the youth that he must avoid rough contact sports if he is to make a real name for himself in track. The California youngster has seen Jesse Owens run several times and looks up to the Ohio State flash as a great athlete and top sportsman. He shows respect and admiration for Owens' "very smooth form."

Like Owens, John L. is quiet and level-headed. He takes praise in stride. A good student and popular with his schoolmates, he was recently asked to run for student body president. With his usual aversion to the limelight he declined. "I attract too much attention as it is," he said.

Brutus Hamilton, present track coach at the University of California, frankly states, "Simmons will probably be the youngest member of America's Olympic team if he continues to live the life of an athlete."



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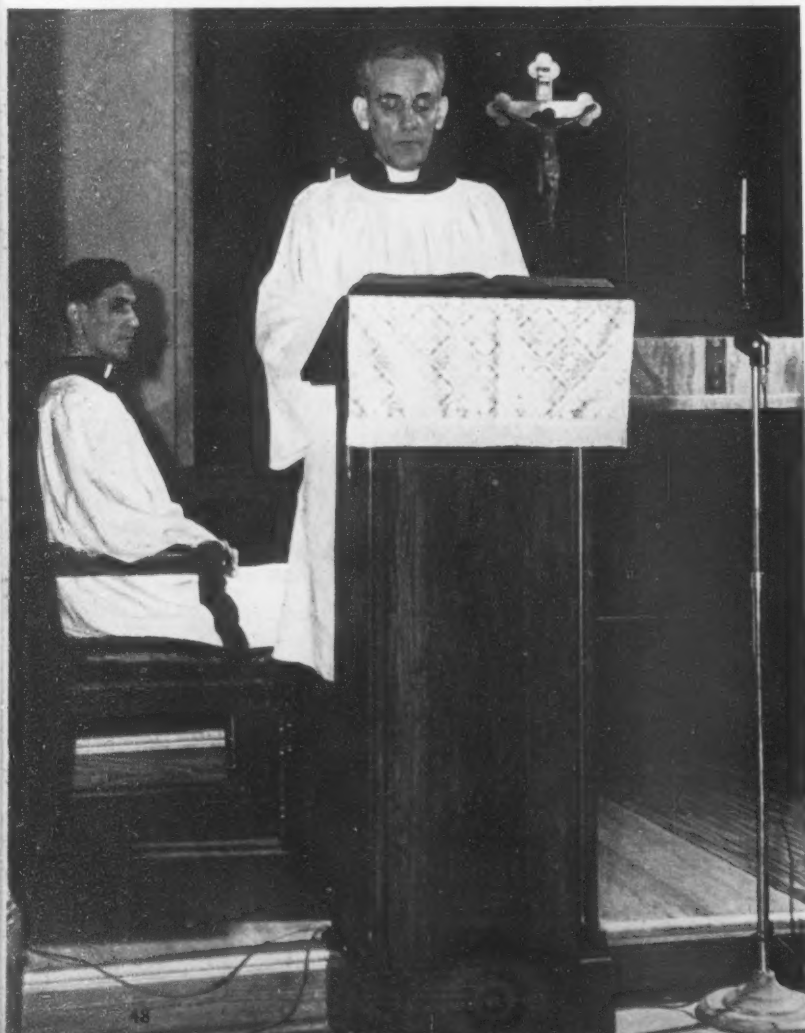
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Holy Communion is administered interracial congregation at Holy Sacraments Lutheran Church in St. Louis by Pastor Howard R. Kunkle with meaningful words, "Drink ye all of it . . ." Another St. Louis Lutheran church, St. Philip's, had bi-racial ministry of Revs. Andrew Schulze and Lester Charles (below) until 34-year-old, New Orleans-born Rev. Charles left to become pastor of the Grace Lutheran Church in Evansville, Indiana.



The Lutherans

WORLD'S largest Protestant church with 80 million followers is the Lutheran but American Negroes are only a handful of 21,000 in its tremendous membership. Strangely enough, the reason is that the Lutheran Church is against Jim Crow.

Because the Lutherans never had any separate synods for Negro and white members, it did no work among Negroes below the Mason and Dixon Line where segregation is law. As recent as August, 1946, the Lutheran Synodical Conference in a Milwaukee convention reaffirmed its anti-Jim Crow policy by refusing to organize a separate church district along racial lines.

Even before the Civil War, Negroes were baptized into the same churches with whites and the first Lutheran church in New Jersey years ago was built on land donated by a Negro member.

The Lutheran Church, founded by Martin Luther in Germany, was strongly rooted in northern Europe and was first introduced into the Western Hemisphere after other churches when Denmark colonized the Virgin Islands. The first Lutheran Church in the New World was in the West Indies and even today there are proportionately more Negro Lutherans in the West Indies than in this country.

Largest number of Negro Lutherans is found in New Orleans where there are 2,000 in six congregations. Another large center is St. Louis with 1,200 colored communicants.

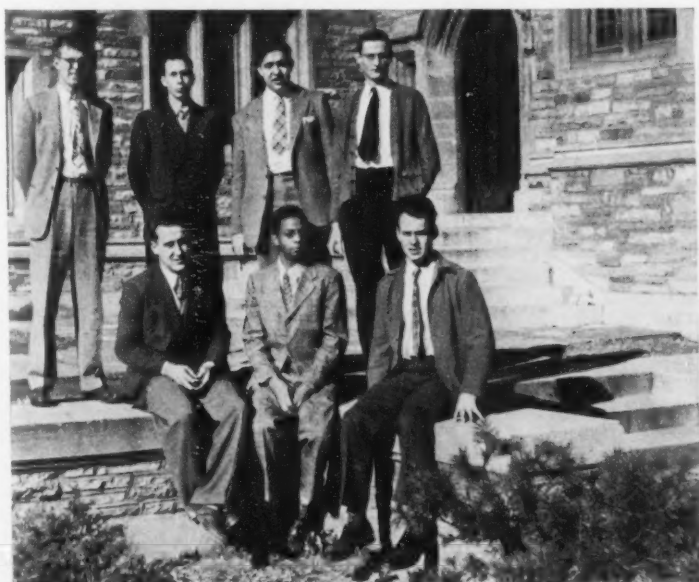
In a city not notably tolerant, St. Louis Lutherans have been working to spread their interracial point of view. The largest Lutheran church in the Negro community, St. Philip's with 500 members, had a bi-racial ministry until recently. Nearest approach to an interracial congregation is the Holy Sacraments Church with 102 members, four white. Last May the first Lutheran race relations institute ever held met in St. Louis with 600 attending from 10 states.



Baptism ceremony at Holy Sacraments church finds Claude Wilford, Ann Bryant, Rosemary Boyd, Mrs. Howard Kunkle (wife of the pastor), daughter Maren Kunkle, Alonzo Brownridge and son at the font.



Reading Gospel is Reverend Kunkle with altar boys Alfred Julian and Elbert Baker holding candles. There are 125 Lutheran congregations with predominantly Negro membership in the U. S. More than five million Americans are Lutherans.



Student body at Concordia Seminary has elected its first Negro member, Jefferson Johnson of California, as vice-president. Lutheran Valparaiso University in Indiana changed town policy barring Negroes from staying over night.



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ROLLIN C. WILLIAMS,
Washington, D. C.

LETTERS

The presentation of the initiation of a white boy into a Negro fraternity in the October issue of EBONY was splendid. I say this after having received directly and indirectly, comments from many and varied sources.

Greater than any of its articles though is the phenomenal and sensational growth of this one-year-old magazine prodigy—EBONY.

BILLY JONES,
Pledgemaster, Theta Chapter
Alpha Phi Alpha,
Chicago, Illinois.

Ordinarily I consider "gripe letters" the work of cranks. Perhaps it is because I have to read so many of them myself. But I now find myself in the peculiar position of having to write one. Before you read further I want to assure you that although I am throwing three strikes on EBONY for its October issue it is by no means "out" with me for I consider it the finest magazine published for and about Negroes.

My complaint centers about the fact that you, in your otherwise fine article about Alpha Phi Alpha fraternity, stole Alain Locke from Phi Beta Sigma fraternity and placed him in the galaxy of intellectuals honored by Alpha membership. For shame! 'Tis sacrilegious.

RALPH H. JONES,
Editor, Philadelphia Independent,
Philadelphia, Pennsylvania.

● A thousand pardons to Sigma brother Alain Locke. ED.

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I am not trying to prove that the Negro was a poor fighting man, when given the chance. I do believe that he had some very great odds to overcome. Poor leadership, discriminating white officers and a good many other things. Whenever I chanced to meet a Negro officer in uniform I was glad to salute him for I knew that his rank was not given him without a struggle on his part.

I have seen both German and Japanese troops in action and it is my belief that a company of either would scatter several battalions of Negroes to the four winds.

ROLF SIGG,
New York City.

them plenty of pictorial ammunition and from a Negro source.

You and the Alpha fraternity should have been ashamed to put an article of that type in your magazine. I suppose you thought it was a great thing that a WHITE MAN would stoop low enough to enter a Negro fraternity. I am a fraternity man too and think it is all right for any kind of man to join, no matter what color or race he might be. Did any ordinary colored men get initiated with him or did they go to the expense of an initiation just for the white brother? Your article didn't even mention it. It was so childish the way you played it up. He certainly must be a big fellow to make the Alpha men bow down to him.

Everyone is laughing at you and the Alphas for that issue. My wife is white and she thought it was ridiculous to put out an issue like that because it tends to open you up to ridicule. Your magazine in the past has been pretty good. Why not keep it that way and publish things that are news and important.

JAMES CONNOR,
Chicago, Illinois.

I read with great interest the article about Bernard Levin being admitted to the Alpha Phi Alpha fraternity. As a member of this organization, I am proud of this very significant step taken by my fraternity in abrogating the racism which has so long dominated Greek letter organizations. This is indeed a step in the direction toward the annihilation of racial discrimination in this country.

ROLLIN C. WILLIAMS,
Washington, D. C.

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WHITE FRAT BROTHER

I have just finished reading the October issue of EBONY and must say that it was the cheapest issue you have put on the market to date.

Those two articles about the GI boys in Germany and the Alpha fraternity were the two worst you could have put on paper. The first did just the thing that Bilbo and Rankin always say Negroes want to do—go with white women and even marry them. You really gave

them plenty of pictorial ammunition and from a Negro source.

You and the Alpha fraternity should have been ashamed to put an article of that type in your magazine. I suppose you thought it was a great thing that a WHITE MAN would stoop low enough to enter a Negro fraternity. I am a fraternity man too and think it is all right for any kind of man to join, no matter what color or race he might be. Did any ordinary colored men get initiated with him or did they go to the expense of an initiation just for the white brother? Your article didn't even mention it. It was so childish the way you played it up. He certainly must be a big fellow to make the Alpha men bow down to him.

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ROLLIN C. WILLIAMS,
Washington, D. C.

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